PRODUCTION HISTORY

2022-2023  **Illuminating, Affirming & Hilarious**

**Revoltosa** – Sep 8 - Oct 2, 2022
By Paco Gámez  
Based on the text by José López Silca & Carlos Fernández Shaw, with music by Ruperto Chapí  
Directed by José Luis Arellano  
Music Direction By David Peralto

**La Llamada de Sylvia Méndez: Separate is Never Equal** – Oct 11- 24, 2022
By Cornelia Cody  
Directed by Elena Velasco

**XVII Fuego Flamenco Festival**

**Cerrando el círculo** – Act 29 - 30, 2022  
**Entreflamenco (New Mexico)**

**Flamenco Men** – Nov 4-6, 2022  
Flamenco Aparicio Dance Co. (DC)

**Alejandra** – Nov 10 - 13, 2022

**Film Fest**

**Jardín Salvaje** – Feb 2 - 26 , 2023  
By Karen Zacarías  
Directed by Rebecca Aparicio

**GALita: Principe y Principe** – Mar 11 - 24, 2023  
By Perla Szuchmacher  
Directed by Eric Swartz

**La Valentía** – Apr 20 - May 14, 2023  
By Alfredo Sanzol  
Directed by José Zayas

**Kumanana! An Afro-Peruvian Musical Revue** – Jun 7 - 25, 2023  
Text by Zelmira Aguilar  
Music & Lyrics by Victoria & Nicomendes Santa Cruz  
Directed by Hugo Medrano
The Freedom to Question, to Love, to Imagine

Los Papeleros  August 5, 2021

Production Staff: Francisca Tapia (Director, Text Adaptation, Vocal Arrangements); Evelyn Delgado (Assistant Director, Surtitles Operator); Juan Carlos Méndez (Musical Composition); Delbis Cardona (Technical Director & Production Assistant); Soledad Lagos (English translation); Pablo Rodrigo Méndez (Composer); Brandon Cook (Sound Design & Sound Operator); Hailey Roe (Lighting Design, Lights & Projection Operator); Carolina Correa (Photographer); Antonio Hernández, Catch Lighting LLC (Videographer); Dubraska Vale-Lazardy (Graphic Design & Playbill)

Teaching Artists: Juan Carlos Méndez (Music & Ensemble); Melissa Strova (Sound Exploration & Movement), Margaret Sacksman (Makeup), Delbis Cardona (Brecht, costumes & props), Francisca Tapia (Acting, Singing, Set Design), Evelyn Delgado (Teaching Assistant)

Dona Rosita the Spinster  September 9th–October 3rd, 2021
Doña Rosita La Soltera
In Spanish with English surtitles
By Federico Garcia Lorca
Adaptation by Nando Lopez
Director: Jose Luis Arellano Garcia
Music Director: David Peralto, Alberto Granados
English translation: Heather McKay

Designers: Silvia de Marta (Scenic & Costume Design); Jesus Diaz Cortes (Lighting & Sound Design); George-Edward Burgtorf (Costume & Set Asst.); Ilyana Rose-Dávila (Stage Manager); Devin Mahoney (Technical Director); Rachael Scheffer, Tony Koehler (Production Managers);

Cast: Mabel de Pozo (Rosita); Ariel Texidó (El tío/Don Martin); Luz Nicolás (La tía); Laura Aleman (El ama/La solterona); Delbis Cardona (El sobrino/Señor X/Titiritero/Obrero 1); Catherine Nuñez (Monola/Niña de Ayola/Obrera 2/ Muchacha)

Production Staff: Marselina Lopez, Christell Miranda (House Managers); Rodin Ruiz (Backstage Manager); Edwin Bernal (Wardrobe); Alex Keen (Master Electrician); Amanda Gramage (Assistant Master Electrician); Paul Callahan, Vincent Greg, Christion Jones, Rachael Scheffer, Nolan Thompson (Electricians); Matty Griffiths (Master Carpenter); Meaghan Toohey (Charge Scenic Artist); Hannah Herold (Stitcher); Ilyana Rose-Dávila (Light Board Operator); Brandon Cook (Sound Operator); Heather McKay (Surtitle Operator); Esther Gentile (Surtitle
Reviews: “Rosita” reunites several of the talents from GALA’s 2015 version of García Lorca’s “Yerma,” which won six Helen Hayes awards, including for Arellano’s direction. Del Pozo pocketed one of those honors for her anguished Yerma, but as Rosita, a more passive figure, in a play that’s less intense and tragic, she comes across as bland… the cast’s physicality doesn’t register the passage of decades, and Arellano doesn’t provide enough clarity about eras and memories. Perhaps more significantly, neither acting nor staging makes the characters’ fates seem urgent, or indeed more than poignant (although Jesús Díaz Cortés’s lighting and sound design heighten some moments). In the absence of high narrative stakes, the themes of inertia and resignation surge to the fore, sapping an arguably feminist message about Rosita’s options in society.” Celia Wren, Washington Post – Sept 13, 2021

Fuego Flamenco XVII
Honorary Producers Joseph and Lynne Horning

Salvador November 5th-7th, 2021
Presented by Flamenco Aparicio Dance Company
Choreographer: Edwin Aparicio
Artistic Co-Directors: Edwin Aparicio and Aleksey Kulikov
Music Director and Composer: Gonzalo Grau
Ballet piece choreographer (courtesy of Washington Ballet): Sona Kharatian

Principal Dancers: Edwin Aparicio, Ricardo “El Niño” Osorio Ruiz
Company Dancers: Cosima Amelang, Mariana Gatto - Durán, Catherine Irwin, Sara Jerez Marlow, Dana Shoenberg, Kyoko Terada
Guest Dancers: Noura Sander (Wash Ballet), Anna Menéndez (in the role of flamenco teacher)
Musicians: Gonzalo Grau (Keyboard), Amparo Heredia “La Repompilla” (Singer), Francisco Orozco “Yiyi” (Singer & Percussion), Richard Marlow (Guitar).

Production Staff: P. Vanessa Losada (Production Manager & Light Board operator); Rachael Sheffer (Gerente de Producción); Delbis Cardona (Asistente de Producción); Devin Mahoney (Director Técnico); Steve Cosby, Renegade Productions (Associate Technical Director); Christopher Annas-Lee (Lighting & Set Designer); Brandon Cook (Sound Designer, Engineer & Operator); Hailey Laroe (Associate Lighting Designer); Kevin Alvarenga, Joel Galvez (House Manager); Alex Keen (Master Electrician); Susanna Cai, Ian Clara, Lauren Hawley, Christion Jones, Norah Matthews, Nolan Thompson (Electricians); Marselina Lopez (Boleteria); Daniel Martinez, Stan Weinstein (Fotógrafos), Jonathan Moises Olivares (Graphic Design); Daphne Figuerero Gerig (Playbill)

Reviews: It's an eye-catching, wordless, multi-media production that improves on the earlier
production, with a wide screen of scene-setting footage and photographs (some from Muriel Hasbun's series "Saints and Shadows"). P. Vanessa Losada is listed as production manager and light board operator and her team (including technical director Devin Mahoney, lighting and set designer Christopher Annas-Lee, and sound designer Brandon Cook) create a sumptuous frame for the frequently spectacular dances that occur. Part of the excitement of "Salvador" is not just the snap and rumble of the dance movements, it's the first rate music. Grammy-nominated Gonzalo Grau serves as music director and composer, playing tasteful keyboards and cello while leading a band that includes accomplished flamenco guitarist Ricardo Marlow and percussionist Francisco "Yiyi" Orozco of Barcelona, one of two outstanding vocalists. The other is the Spanish singer Amparo Heredia, whose nickname is "La Repompilla." Together they bring a thrilling authenticity to a music that animates the dancers and audience.

– Roger Catlin, Broadway World Nov 7 2021

De Paso November 11th-14th, 2021
Presented by Sara Perez Dance Company
Choreographer & Director: Sara Pérez
Musical Direction & Original Music: Jaime Gonzalez

Dancers: Sara Pérez, Rubén Puertas
Guitar: Jaime Gonzalez, Alejandro Gonzalez
Singers: Cristina Solder, Ana Polanco

Production Staff: P. Vanessa Losada (Production Manager & Light Board operator); Rachael Sheffer (Gerente de Producción); Delbis Cardona (Asistente de Producción); Devin Mahoney (Director Técnico); Steve Cosby, Renegade Productions (Associate Technical Director); Brandon Cook (Sound Designer, Engineer & Operator); Hailey Laroe (Lighting Designer); Kevin Alvarenga, Joel Galvez (House Manager); Alex Keen (Master Electrician); Susanna Cai, Ian Claar, Lauren Hawley, Christion Jones, Norah Matthews, Nolan Thompson (Electricians); Marselina Lopez (Box Office); Alberto Romo (Fotógrafo), Jonathan Moises Olivares (Graphic Design); Daphne Figuerero Gerig (Playbill)

Review: I had not realized before I went to this festival that the world is in need now of all that flamenco offers. We all need to embrace uncertainty and chaos, resist greed, tyranny, and usurpation of others. We need courage and discipline, passion and tenderness in equal measure. We need to heal through the cathartic immersion into flamenco… While Part 1 of this year’s Fuego Flamenco Festival featured storytelling and mixed media to show the growing diaspora of flamenco (see my review below), for Part 2, Sara Pérez and company stripped GALA's theater back to bare walls and floor, to give us the authentic experience of pure flamenco.” – Sarah Galbraith, DC Theater Arts, November 13th 2021

Paso Nuevo: Riesgos de una Mujer Inmigrante – December 17th, 2021
Production Staff: Francisca Tapia (Director, script supervision & vocal arrangement); Georgina Jacobo (Paso Nuevo Assistant); Juan Carlos Méndez (Musical Director, Musical Production); Kelton Norris (Drums Composition); Delbis Cardona (Technical Direction & Production Assistant); Melissa Strova (Script supervision & Dramaturgy mentor); Kevin Aguirre, Junior Trujillo (Sound Effects Design & Operation); Jonathan Tejada - Flores (Lighting Design, Light & projections Operator); Elliot Lanes (Sound & Lights Supervisor); Kattie Caneza Cortez, Jonathan Tejada-Flores, Ozmanny Márquez, Francis Jahir-López, Mayra Merino, Ashanty Soto, Yasmin Flores (Stage Design & Painting); Daniel Martinez (Photographer); Antonio Hernandez/Catch Lighting (Videographer & poster photo); Dubraska Vale-Lazardy (Graphic design & Playbill); Daneuris Berroa (Stage Manager); Christell Miranda (House Manager); Italy Escobar, Joel Galvez, Francis Aponte, Lorenzo Chiquival (Ushers)

Teaching Artists: Francisca Tapia (Acting, Voice, Songwriting); Juan Carlos Méndez (Musical Composition, Instrument Performance); Elliot Lanes (Sound & Lighting); Kelton Norris (Drums); Margaret Sackman (Makeup & Wigs); Sarah Nichols (Personal presentations & American Accent); Alexander Betancur ( Movement for Actors); Rodin Ruiz (Physical Theatre); Melissa Strova (Dramaturgy & Script Development); Delbis Cardona (Costumes, Props & Acting); María José Lares (Stage Painting & props)

Film Festival 2021
Sin Senas Particulares (Identifying Features) – Dir. Fernanda Valadez
Ya Me Voy (I’m Leaving Now) – Dir. Lindsey Cordero & Armando Croda
El Viaje de Mona Lisa (The Journey of Mona Lisa) – Dir. Nicole Costa
Aleli – a film by Leticia Jorge Romero
Las Siamesas (The Siamese Bond) – Dir. Paula Hernandez
El Canto de Las Mariposas (The Song of the Butterflies) – Dir. Nuria Frigola Turrent

Fiesta de los Tres Reyes Magos – January 2, 2022
Production Staff: Antonio Montes (Event Producer); Christell Miranda (Stage Manager); Delbis Cardona (Technical Director); Stan Weinstein (Photographer); Celestino Barrera (Videographer)

The House on the Lagoon February 5th-27th, 2022
La casa de la laguna
In Spanish with English Surtitles
Based on the Novel by Rosario Ferre
Adaptation by Caridad Svich
Director: Rebecca Aparicio
Stage Manager: Ilyana Rose-Davila

Designers: Gerardo Diaz Sanchez (set designer), Jennifer Fok (lighting designer), Jeannette Christensen (costume designer), German Martinez (sound designer), Kelly Colburn (projection designer),
Cast: Yaiza Figueroa (Isabel), Ernesto Concepcion (Quintin), Omar Cruz (Cantante/Young Singer, Manuel), Luz Nicolas (Abby, Rebecca), Juan Luis Acevedo (Buenaventura), Evelyn Rosario Vega (Petra), Maria Coral (Coral)

Production Staff: Dr. Samuel Yates (dramaturg), P. Vanessa Losada (fight choreographer), Eric Alvarenga and Joel Galvez (house managers), Delbis Cardona (Production Assistant), Rodin Ruiz (Wardrobe & Run Crew), Alex Keen (master electrician), Amanda Gamage (assistant master electrician), Susanna Cai, Ian Claar, Christion Jones, and Nolan Thompson (electricians), Delbis Cardona, Brandon Cook, Steve Cosby, and Tamara Sylber (carpenters), Meaghan Toohey (scenic charge), Ilyana Rose-Davila (light op), Elliot Lanes (sound op), Esther Gentile (surtitle op), Daniel Martinez and Stan Weinstein (photography), Jonathan Moises Olivares (graphic design), Daphne Figuerero Gerig (playbill)

Reviews: For this wide-ranging history lesson that takes us through three generations of a ruling-class family, Puerto Rican Scenic Designer Gerardo Díaz Sánchez created a sleek single set representing a modern deluxe home opening out to tropical gardens and a lagoon. The glass wall of vertical panels provides a surface for projections by Kelly Colburn that use video footage, scrawled dates, and announced time divisions to guide the audience through the complicated history. Jennifer Fok lights the stage world with touches of welcome imagination and color, and Germán Martínez’s sound design adds underscoring that highlights the multicultural sound worlds represented on the island, from Spanish classical guitar to Yoruba rhythmic percussion … The acting is impeccable in the stellar cast, several from the island. – Susan Galbraith, DC Theatre Arts February 7th 2021

On Your Feet! The Story of Gloria and Emilio Estefan EN ESPANOL
May 5th-June 5th, 2022
In Spanish with English Surtitles
Book by: Alexander Dinelaria
Music, Lyrics, and Orchestration by: Gloria and Emilio Estefan
Director and Choreographer: Luis Salgado
Musical Director: Walter “Bobby” McCoy

Cast: Carlos Adol (Marquito, Ensemble), Gaby Albo (Gloria Estefan), Luis Armando Benitez (Big Paquito, Antonio, Ensemble), Hugo Brument (Ensemble, Phil U/s), Jose Fernando Capellan (Jose Fajardo, Ensemble), Camila Cardona (Ensemble), Laura Castrillon (Ensemble), Winsley De Jesús (Little Emilio, Nayib), Gina Marí Fernández (Rebecca, ensemble), Myriam Gadri (Assistant choreographer, ensemble), Samuel Garnica (Emilio Estefan), Christian Laguna (Ensemble), Grant Latus (Ensemble), Brayan Llamoza (Ensemble), Madelin Marchant (Consuelo), Bryan Ernesto Menjivar (Assistant Choreographer, Ensemble), Steven Orrego Upegui (Ensemble), Miranda Pepin (Ensemble), Graciela Rey (Ensemble, Gloria Estefan u/s), Kamila Rodrígue (Little gloria),
Amy Romero (Ensemble), Rodolfo Santamarina (Ensemble), Camila Taleisnik (Ensemble), Francisca Tapia (Gloria Fajardo, Gloria Estefan u/s)

Designers: Clifton Chadick (Scenic Design); Christopher Annas-Lee (Lighting Design); Jeannette Christensen (Costume Design); Patrick W. Lord (Projections & Video Design); Matthew Rowe (Sound Design); Valeria Cossu (Associate Director); Daniel Gutierrez (Associate Music Director); Lashawn Melton (Wig & Makeup Design); George Edward Q. Burgtorf (Properties Design); Maria Jose Ferrucio (Production Stage Manager); P. Vanessa Losada (Production Manager); Matthew Wharton (Technical Director); Heather Hogan (Production Supervisor); Hugo Medrano (Producer)

Artistic Assistants: Zachary Heffner (Associate Lighting Designer); Dasia Gregg (Associate Projections Designer); Myriam Gadri, Bryan Menjivar (Assistant Choreographers); Cydney Forkpah (Assistant Costume Designers); Clara Ashne-Moore (Assistant Projections)

Production Staff: Delbis Cardona (Production Assistant); Sarah Lindsey (Assistant Stage Manager); Asher Alba, Olivia Viola (Wardrobe); Tatami Duchicela, Ilyana Rose-Dávila, Rodin Ruiz (Run Crew); Renegade Productions (Set Construction); Alex Keen (Master Electrician); Elliot Lanes, Ebony Blanks, Moira Todd, Nolan Thompson, Kirubell Seyourn, Devin Mahoney, Bryan Marks (Electricians); Nick Partonen, Jeff Campbell, Elmer Joel Gálvez, Michael Landos Rivera (Carpenters); Sarah Pilkinton (Scenic Charge); Corbin White (A1), Alyssa Foy (A2); Alan Walters (Spotlight Operator); Esther Gentile (Surtitles Programmer & operator); Joel Galvez, Kevin Alvarenga (House Managers); Stan Weinstein, Daniel Hernandez (Photographers); Jonathan Olivares (Graphic Design); Daphne Figueroer Gerig (Playbill)

Reviews: That approach adds authenticity and heightens the hurdles the Estefans overcame to break through in an Anglicized industry. When the show’s dialogue pivots from Spanish to English late in Act 1, as a record producer (played by Grant Latus) resists the couple’s desire to release a song in English, the “othering” of the Estefans is all the more maddening … As Gloria, Gaby Albo deftly navigating the path from sheepish star to global icon while belting her way through such hits as “Rhythm Is Gonna Get You,” “1-2-3” and “Anything for You.” Samuel Garnica, who inhabits Emilio with a balanced brew of overt charisma and underlying intensity, shares the show’s cathartic showstopper “If I Never Got to Tell You” with Fran Tapia, a standout as Gloria’s bitter mother. Madelin Marchant makes the most of her welcome comic relief as Gloria’s grandmother, and Kamila Rodriguez charms in a fleeting but affecting appearance as a younger Gloria. – Thomas Floyd, Washington Post, May 9, 2022

The United States of Amnesia       June 11th & 12th, 2022
Written and performed by Jose Torres Tama
Creative Lighting design by John Grimsley
Short films by Bruce France, Tshombe Tshanti, Jose Torres Tama
Production Team: P. Vanessa Losada (Production Manager); Natalie Cumming (Company Manager); Delbis Cardona (Production Assistant); Marselina Lopes (Box Office); Joel Gálvez (House Manager); Greg Tooks, Raymond Johnson (Security); Dubraska Vale (Program); Stan Weinstein (Photographer); Antonio Hernández (Videographer)

Reviews: It is Torres-Tama’s completely candid moments in response to these feelings, the ones that I’m not sure I would have witnessed had I come on any other day, that move the performance into a truly touching space. In response to the copious moments in the ritual that necessitate audience participation, Torres-Tama will often improvise a response right back. But more than showing the artist’s wit wrapped up in a clever comment, these remarks, by nature of their spontaneity, bring forth the well of emotions below, the ones that are driving the will of the artist. It is evident in joyful moments, in the times where Torres-Tama pauses for a moment, then reminds us “some jokes I do just for me,” acknowledging his deep connection to self, willingness to share, and lack of need for validation. In another, truly heartbreaking instance, Torres-Tama speaks about immigrant workers being erased from the history of New Orleans after Katrina. His voice breaks: “It’s so traumatic,” he repeats, “it’s so traumatic.”... That sweeping scope is the only place where the performance ritual perhaps works against itself. In trying to cover the violent history of the United States from past to present, United States of Amnesia occasionally makes it difficult to remember every event under scrutiny. – Gwyneth Scholar, DCTA, June 14 2022

2020-2021 45th Anniversary Season  The Healing Power of the Arts

The Dog in The Manger  October 29th-November 22nd, 2020 (Live)
El perro del hortelano  December 2nd – January 31st, 2021 (Virtual)
In Spanish with English supertitles
By Lope de Vega (Spain, c. XVII)
Paco Gámez Version (Commissioned by GALA)
English translation by Heather McKey

Director: José Zayas
Producer: Hugo Medrano
Stage manager: P. Vanessa Losada

Designers: Clifton Chadick (Scenic Designer), Jeannette Christensen (Costume Designer), Alberto Segarra (Lighting Designer), David Crandall, (Sound Designer), Tony Koehler (Properties Design) and Production Manager

Cast: Soraya Padrao (Diana), Carlos Castillo (Carlos Castillo, Luz Nicolas (Dorotea/Ludovico/Servant), Catherine Nunez (Marcela/Servant), Ariel Texido (Teodoro), Delbis Cardona (Señor Federico/Fabio/Servant), Oscar Ceville (Señor Ricardo/Anarda/Servant)

Production Staff: Tony Koehler (Production manager), P. Vanessa Losada (Light Board Operator),
Reviews:
“GALA Hispanic Theatre manages that feat in its handsome new production of “El Perro del Hortelano (The Dog in the Manger),” the Spanish Golden Age classic about love and rank. Sure, there’s ample humor in the show, about a countess smitten with an underling. But director José Zayas, working from Paco Gámez’s new streamlined adaptation, underscores the callous social privilege depicted in Lope de Vega’s early-17th-century script. This is a rom-com that shows inequity grimly and clearly — as if the eponymous metaphorical pup were flashing its teeth.”

CELIA WREN - The Washington Post - Nov 2, 2020

“The big drama about The GALA Hispanic Theatre's season opener "El Perro del Hortelano (The Dog in the Manger)" is that they're presenting it at all.
It's the first indoor theatrical production to open its doors since the pandemic plunged the once burgeoning D.C. theater scene into darkness nearly eight months ago.
Like most works at GALA, it uses a top notch cast of actors who are often well known from stage and screen from their home countries of Spain, Mexico, Cuba and Venezuela, just to name a few origins of this septet. And some, like the delightful Luz Nicolaš, are familiar from many past performances at GALA.
Padrao, in particular, is striking, pausing before some of her lines as if to dramatically check her passions before she speaks.
What's consistently dazzling in the production are the costumes by Jeannette Christensen - one aspect of theater I realized I never realized missing so much during the shutdown (maybe because we've been home in sweats for most of the year).”

ROGER CATÍN – broadway WORLD Washington DC – Nov 2, 2020

ANNUAL INTERNATIONAL FILM FESTIVAL

IX GALA Film Fest: Latin American Innovation (Virtual) December 9 - 13, 2020
All films in Spanish or Portuguese with English subtitles
Curated by Carlos Gutierrez
Supported in part by the Academy of Motion Picture Arts & Sciences, and presented in collaboration with the Embassy of Mexico, Mexican Cultural Institute, and Cinema Tropical of New York.
LINE UP
LA MAMI - Dir. Laura Herrero Garvin, Mexico/Spain, 2019, 82 min. Documentary/Documental
Q&A WITH DIRECTOR LAURA HERRERO GARVÍN - December 12, 2020 at 4 pm EST
LOS SONÁMBULOS (The Sleepwalkers) - Dir. Paula Hernández, Argentina/Uruguay, 2019, 107 min. Drama
TRÊS VERÕES (Tres Veranos / Three Summers) - Dir. Sandra Kogut, Brazil/France, 2019, 94 min. In Portuguese with English subtitles. Comedy/Comedia
Q&A WITH DIRECTOR SANDRA KOGUT - , December 12, 2020 at 6 pm EST
VENDRÁ LA MUERTE Y TENDRÁ TUS OJOS (Death Will Come and Shall Have Your Eyes) - Dir. José Luis Torres Leiva, Chile/Argentina/Germany, 2019, 89 min. Drama
LAS MIL Y UNA (One In A Thousand) - Dir. Clarisa Navas, Argentina/Germany, 2020, 120 min. Drama
SANCTORUM - Dir. Joshua Gil, Mexico/Dominican Republic/Qatar, 2019, 83 min. Drama
Best Director Award at the Morelia Film Festival and Best Film Award at the Santiago Film Festival (SANFIC).
EL FANTASMA DEL CONVENTO (The Phantom of the Monastery) - Dir. Fernando de Fuentes, Mexico, 1934, 85 min. Vintage Film/Clásico, Horror

Stories from the Park n Lots – December 19, 2020

Fuego Flamenco XVI
Sixteenth International Flamenco Festival
Lynne and Joseph Horing, Honorary Producers

Íntimo  (Virtual)  December 16, 2020 through January 31, 2021
Co-directed and performed by Omayra Amaya
Singer: Francisco “Yiyi” Orozco
Co-Musical directors & guitar players: Roberto Castellón and Ricardo Marlow
Percussion: José Moreno and “Yiyi” Orozco
Producer: Hugo Medrano

Designers: Christopher Annas-Lee Lights and (Projector designers), Brandon Cook (Sound )

Production Staff: Tony Koehler (Production manager). David Phelps (Technical director), Hailey LaRoe (Associate projections designer), Alex Keen (Master electrician), Ajay Chaudhary (Rose Time-lapse videographer).

Reviews:
“An old-fashioned black-draped dressing mirror is the only prop in the moody, elemental, but by no means elementary “Fuego Flamenco XVI: íntimo,” presented by GALA Hispanic Theatre. The
mirror’s undraping and re-draping bracket the hour-long dance-theater piece by two superb dancers and four accomplished, passionate musicians… In virtuoso flamenco solo and duo passages, the dancers, Edwin Aparicio and Omayra Amaya, are also the co-directors. They are amazing technicians — their boot-heeled feet can set a rhythm, command attention, and create little earthquakes. They are also supremely graceful — their strong, decisive arms and blade-sharp hand movements defining and ruffling space with eerie authority. Moreover, they are in deep communion with guitarists and musical co-directors Richard Marlow and Roberto Castellon, who play together like one four-handed wizard with a merged musical mind, and percussionists Jose Moreno and Francisco Orozco “Yiyi.” Yiyi, as he is known, is also the work’s vocalist, his powerful, plaintive melodies and encouraging shouted imperatives propelling “Intimo” through its traditional Andalusian lyrics of work and woe.”

ALEXANDER C. KAFKA - DC Theatre Scene – December 21, 2020

**Aunt Julia and The Scriptwriter** March 11th -April 4th, 2021
Tía Julia y el escribidor
In Spanish with English supertitles
A play by Caridad Svich
Based on the novel by Mario Vargas Llosa (Peru)
Translated by Caridad Svich
Directed by José Zayas
Producer: Hugo Medrano
Stage manager: Rachel Sheffer

Designers: Clifton Chadick (Scenic Designer), Moyenda Kulemeka (Costume Designer), Yannick Godts (Lighting Designer), David Crandall (Sound Designer), Rich Farella (Props Designer),

Cast: Kika Child, Carlos Castillo, Pablo Andrade, Omar D Cruz, Luz Nicolás, Ariel Texido, Delbis Cardona, Oscar Ceville

Production Staff: Tony Koehler (Production Manager), Andrew Wilkinson (Technical Director) Alex Keen (Master Electrician), Pablo Guillen (ASM/Wardrobe), Brandon Cook (Sound Engineer and Operator), Rachel Sheffer (Lights Operator), Esther Gentile (Subtitle Operator), Jonathan Moisés Olivares (Graphic Design), Daphne Figuerero Gerig (Playbill)

Reviews:
“Director José Zayas creates a show that’s snappy and fast - good luck to English speakers trying to keep up with the witty patter as reflected in the surtitles. He adds little bits of business, such as Camacho always taking a right instead of a left when he exits the studio, as if he is so deep into his art, he never figured out the correct way out.
Yannick Godts’ lighting design spotlights Mario’s occasional recollections told directly to the audience, breaking a fourth wall (but not the plexiglass). Moyenda Kulemeka’s costumes show a swirl and panache we’ve been missing with live performance. David Crandall’s sound design is rich in classic South American dance music.

Because GALA’s casts are often some of the best of the Spanish-speaking world, this one too is solid. Andrade, a Venezuelan actor in his GALA debut, may at first seem a little old for Mario, but his depth helps as he grows older and looks back at this period of life. Child is almost not seen enough as Aunt Julia, whose beauty and intellect bedevil Mario; she’s assured in every scene.” – Roger Catlin, Broadway World, May 4th, 2021

“Opening next week, Caridad Svich’s eponymous adaptation of Nobel Prize-winning writer Mario Vargas Llosa’s autobiographical coming-of-age novel “Tía Julia y el escribidor, or “Aunt Julia and the Scriptwriter,” is a raucously funny, transgressive yet tender romance. A fun workplace story set against the radio-novela focused world of 1950s Lima, it’s the story of Mario, an aspiring young writer who embarks on an ardent affair with Julia, his alluring, older aunt by marriage.” – Patrick Folliard, The Washington Blade, April 17th, 2021

“Company member Carlos Castillo plays Camacho, one of the most devilishly challenging characters to bring successfully to dramatic life. Described as “a miserable little dwarf,” a man with the hands of a six-year old child, Castillo, in a disheveled dark suit and Charlie Chaplin bowler hat, draws in his arms to hover and dart like flies right around his waist. Part clown, part Wizard of Oz, Camacho not only writes the soap operas; he directs them and performs the sounds from a classic radio effects’ table. Castillo runs around the stage to embody Camacho’s prodigious, ever changing family of characters and their stories by transforming himself physically into males and females alike, only pausing to rant midstream against Argentinians (a running joke, to the howling satisfaction of Latinos in the audience) and actors. His physical transformation alone is impressive, but Castillo dares emotionally to go over “over the top” and carries us with him.”- Susan Galbraith, DC Metro Theatre Arts, April 26th, 2021

“Esta evolución comienza con la publicación de su primer cuento, le edición y redacción de noticias de los periódicos para ser más tarde narradas en la radio. Recordemos que esta época se conoce como el final de la época de oro de las radionovelas.

En esta puesta en escena se muestra como los efectos de sonido en las grabaciones de la radio eran creados de manera rudimentaria, pero a la vez eran muy efectivos durante la transmisión. Finalmente, esta producción teatral muestra la dificultad de adaptar una novela al teatro. Aunque muchas partes de la novela fueron omitidas, o cambiadas. En la novela se hace referencia a las películas mexicanas e italianas. Como el propio Vargas Llosa lo ha acetado esta es una novela rosa, el mismo autor menciona con envidia y admiración a la reina de este género.
Corín Tellado. Esta puesta en escena es muy contemporánea, y quizá una de las mejores de GALA.” - Román Santillán, Hola Cultura, May 3rd, 2021

**Ella Es Tango** June 2nd – June 20th, 2021
**She is Tango**
In Spanish with English supertitles

**Conceived and directed by Hugo Medrano**
**Texts by Patricia Suárez Cohen** (Argentina)
**Musical director: Sergio Buslje**
**Choreography by Rosalía and Alejandro Barrientos**
**Productor: Hugo Medrano**
**Stage Manager: P. Vanessa Losada**

**Designer:** Clifton Chadick (Scenic Designer), Jeanette Christensen (Costume Designer), Christopher Annas-Lee (Lighting Designer), David Crandall (Sound Designer), Dylan Uremovich (Projections Designer), Nicolas Onischuk (Projections Media), Rachel Sheffer (Props Designer)

**Cast:** Claudio Aprile, Patricia Suarez-Cohen, Lorena Sabogal, Krystal Pou, Cecilia Esquivel
Dancers: Rosalía and Alejandro Barrientos & Marcos Periera and Florencia Borgnia
Musicians: Ariel Pirotti (piano), Rodolfo M. Zanetti (bandoneón), John Philligan III (violín), Peter Ostle (bass)

**Production Staff:** Claudio Aprile (Assistant Director), Cidney Forkpah (Wig Designer), Tony Koehler (Production Manager), Brandon Cook (Sound Operator), Violet Lane-Ruckman (Wardrobe), Pablo Guillén (ASM/Wardrobe), Esther Gentile (Supertitle operator), Jonathan Moisé Olivares (Graphic Design), Daphne Figueroa Gerig (Playbill)

**Reviews:**

“Ella es tango explores the overlooked contributions of talented, strong, and witty female artists who both composed and sang unforgettable songs in different vocal ranges and used body language techniques that revolutionized the way tango had been traditionally displayed. Their innovations contributed to the explosion of tango during its golden years and opened the doors for future female powerhouses in the “Tango Nueva” modern era.” – Malcom Lewis Barnes, DC Metro Theatre Arts, June 6th, 2021

“Ella es tango explores the overlooked contributions of talented, strong, and witty female artists who both composed and sang unforgettable songs. The show features interpretations of pioneers Tita Merello, Libertad Lamarque, Camila Quiroga, and Azucena Maizani, who had the vision to create songs in different vocal ranges and use body language techniques that revolutionized the way tango had been displayed until then. Their innovations contributed to the
explosion of tango during its golden years and opened the doors for future female powerhouses in tango artistry.” - News Desk, DC Metro Theatre Arts, May 23rd, 2021

A kind of tango variety show, “Ella Es Tango” memorializes female singers and actresses of the early 20th century who represented a departure from tango as a glorification of male aggression. Tango, a style of music as well as dance, had stories to tell besides those of the Buenos Aires demimonde: love stories, stories of social action. “The women of tango were hidden,” explains Argentine playwright Patricia Suárez Cohen in an interview in GALA’s lobby. Her sketches for “Ella Es Tango” recount the experiences, some of them funny, of singers and dancers like Libertad Lamarque (Lorena Sabogal), Azucena Maizani (Cecilia Esquivel) and Tita Merello, played by Suárez Cohen herself.

Medrano’s world-premiere production, featuring a four-piece tango band conducted by Buenos Aires-based Ariel Pirotti, was supposed to have been unveiled last year. Then the pandemic scuttled the plan. The payoff in the delay was more time for Medrano to refine his concept, an advantage evident in the smooth integration of the evening’s elements — and the rich evocation of tango’s varying styles and rhythms. This attribute is dazzlingly apparent in the artistry of the production’s two dancing pairs: Barrientos and Gasso, and Marcos Pereira and Florencia Borgnia.” - Peter Marks, The Washington Post, June 15th, 2021

Aliens, Immigrants, & other Evildoers May 14th – May 16th, 2021
Written & performed by José Torres-Tama (Ecuador)
Conceived, Directed, and Written by José Torres-Tama
Stage Manager: Tsaitami Duchicela

Designers: Delbis Cardona (Production Lead), Hailey LaRoe (Lighting Designer), Brandon Cook (Sound and Projection Designer)

Cast: Jose Torres-Tama

Production Staff: Tony Koehler (Production Manager); Delbis Cardona (Production Assistant & Project Lead); Tsatami Duchicela (Stage Manager); Hailey LaRoe (Lights); Brandon Cook (Sound & Projections); Natalie Cumming (Production Intern); Marcelina López (Box Office); Joel Gálvez (House Manager); Nafis Garret Greg (Bar); Dubraska Vale Lazardy (Program); Antonio Martínez Hernandez (Photographer)

Reviews:
“With the deft assistance of Brandon Cook, GALA’s sound and projections manager, Torres-Tama also uses historical film footage from the Obama “Deporter in Chief” administration period of Republican politicians in Arizona TV ads that demonized immigrants as a unique touchstone of his performance art presentation.
Torres-Tama crafts a variety of complex “alien” characters from the Latin diaspora, to challenge the “freedom-loving” nation that has moved to the “Dark Side” where immigrants have become “enemies of the state.” The show exposes the hypocrisies of the “United States of Amnesia,” which seduces its citizenry to embrace the modern culture wars that politically dehumanize the same people whose labor it readily exploits.” - Malcom Lewis Barnes, DC Metro Theatre Arts, May 15th, 2021

Paso Nuevo – May 21, 2021

Production Staff: Guadalupe Campos (Directora); Camilo Linares, Delbis Cardona (Co-directores); José Coca (asistente de profesores); Catherine Nunez, Inés Domíngues del Corral (Profesores); Antonio Hernandez, Catch Lighting LLC (Fotografía, video y diseño gráfico); Dubraska Vale Lazardy (Programa)

2019-2020 Great Writers…Great Stories ¡A Todo Corazón!

Life is a Dream September 12- October 13, 2019
La vida es sueño
In Spanish with English supertitles
By Calderón de la Barca (Spain c. XVII)
World Premier Adaptation by Nando López (Commissioned by GALA)
Directed by Hugo Medrano
Producer: Abel López
Stage Manager: Eric Swarts

Designers: Milagros Ponce de León (Scenic Design), Jesús Díaz Cortés (Lighting Design), Moyenda Kulemeka and Eric J. Davis (Costumes Designers), Alicia Tessari (Properties Design), Nitsan Scharf (Projections), Casey Kaleba (Fight Director)

Cast: Soraya Padrao (Rosaura), Delbis Cardona (Clarín), Daniel Alonso de Santos (Segismundo), Mel Rocher (Clotaldo), Leo Delgado (Guard, soldier, guerilla), Camilo Linares (Guard, soldier, guerilla leader), Peter Pereyra (Astolfo), Catherine Nunez (Estrella), Timothy Andrés Pabon (Basilio).

Production Staff: Tony Koehehler (Production Manager), Devin Mahoney (Technical Director), María Fernanda Mier, Alida Yath (House Managers), Flannery Bendel-Simso (Wardrobe & Asst Stage Manger), Alex Keen (Master Electrician), Ian Claar, Ben Harvey, Will Lusk, Norah Matthews, Rachel Sheffer (Electricians), Dawn Alexander, Steve Cosby, Delbis Cardona, Brendon Cook, Matty Griffiths, Tyler Metteer, Romainson Romain (Carpenters), Eric Swartz (Light Board Operator), Brendon Cook (Sound Board Operator), Heather McKay (Surtitles Programmer),
Reviews:

“Calderón’s play careens through the world of ideas — pondering such matters as fate, free will, ethical choice, gender roles and the nature of duty — but in the GALA production, the physical storytelling is more cramped. The blocking is formal, with the actors often in stand-and-speechify mode. Adding to the aura of artifice are some stage-y performances — particularly Pabon’s Basilio; Mel Rocher’s version of Clotaldo, Segismundo’s jailer; and Delbis Cardona’s hyper-broad-stroked clowning as the servant Clarín. While Alonso de Santos is none too convincing when Segismundo turns wrathful or virtuous, the actor does ace moments of pathos, when the prince huddles twitchily in his jail cell, fidgeting with his chains. Peter Pereyra infuses some warmth and authenticity into Astolfo, a contender for the Polish throne. But Padrao is still the cast standout as Rosaura, who’s in pursuit of a man who has wronged her. A scene of steely, yearning-flecked dalliance between Astolfo and Rosaura is the highlight of the play.” CELIA WREN – The Washington Post – Sep 15, 2019

“We have Producing Artistic Director Hugo Medrano, the longest serving Artistic Director of a company in Washington’s now crowded field of professional theatres, to thank for bringing us this work from Spain’s Golden Age. He directs a production that speaks about power turned to tyranny, swift reversals of fortune stirring social discontent, vulnerability of women in a society where male aggression goes unchecked, and the plight of the individual traversing such a system where reality keep shifting. Life indeed seems a dream as we wake up every day to a new “reality.” Power turns to tyranny. We see its effects early in the play when the character Rosaura comes to a powerful ‘capital’ of a kingdom and sees a man chained behind bars. Through no fault of his own, Segismundo, we learn, has been kept in this cage since an infant, so paranoid is the King, his father, on being ousted…. Segismundo’s journey serves as a warning. When we treat a human being as less than human, we create a monster. When Segismundo is released by his father, who tries to re-integrate his son to his princely role and re-integrate him into society, Segismundo acts out enraged, violent, and vengeful. The burden is on him to rehabilitate himself and learn how not to mirror the tyranny and abuse he’s been shown.” SUSAN GALBRAITH – DC Theatre Scene. Sep 16, 2019

Fuego Flamenco XV
Fifteenth international Flamenco Festival
Lynne and Joseph Horing, Honorary Producers

Entresueño November 7-10, 2019
Flamenco Aparicio Dance Company
Co-Directed by Edwin Aparicio and Aleksey Kulikov
Musical Direction by Richard “Ricardo” Marlow

Dancers: Edwin Aparicio, Jeanne D'Arc Casas, Norberto Chamizo, Alexa Miton

Musicians: José Cortés, Richard “Ricardo” Marlow, José Moreno, “Yiyi”

Raíz de 4 November 14-17, 2019
Rafael Peral and Marisa Adame
Music Direction by José Almarcha
Presented with Fundación Conservatorio Flamenco Casa Patas

Cast: Rafael Peral, Marisa Adame, José Almarcha, Epi Pacheco, Trini De La Isla, José Del Calli

Flamenco En Familia, November 9, 2019
With Sara Jerez and Ricardo Marlow
Free Interactive Program for The Entire Family

Festival’s Production Staff: Christopher Annas-Lee (Light Design), April Kelli Sturdivant, David Crandall (Sound Designer), Jennifer Fork (Associate Lighting Designer), Jenny Cisneros (Stage Manager), Devin Mahoney (Technical Director), Tony Koehler (Production Manager), Jenny Cisneros (Light Board Operator), April Kelli Sturdivant (Sound Engineer), Osman Aden (carpenter), Alex Keen (Master Electrician), Moira Todd, Ellen Houschenect, Stephen Indistrano (Electricians), Rose Campiglia, Silva Del Barrio, Stan Weinstein (Photographers), María Fernanda Mier, Melissa Cadena (House Managers), Watermark Design (Graphic Design), Daphne Figuerero Gerig (Playbill)

Reviews:
“As the only dancer in the nearly 90-minute show – which also featured vocalists Caridad Vega and Sara Coréa, guitarist and musical director Isaac Muñoz, violinist Víctor Pitarch, and percussion from Luis Dorado – Barrios dominated the stage, his movements at times evoking violence, other times grace.
Flamenco, a traditional Spanish form of dance, song, and music, is remarkably nimble in assimilating gestures of both power and delicacy, and Reditum swerved back and forth between moments of overwhelming force and then, suddenly, breathing out, becoming weightless and sprightly. Singers Vega and Coréa seesawed from notes of pain into ones of firm resolve, transcending moments of sorrow and wrenching from them a renewed vigor. Amid cheers of “ole,” from the audience, Barrios’ vigorous footwork, feet clashing like cymbals into the floor, would at times break through Vega and Coréa’s powerful singing into a cathartic crest…”

BRANDON BLOCK – DC Metro Theater Arts, November 18, 2018
ANNUAL LATIN AMERICAN FILM FESTIVAL

VIII REEL TIME AT GALA - Films from Mexico, Bolivia and Brazil  November 20-24, 2019
All films in Spanish or Portuguese with English subtitles
Curated by Carlos Gutierrez
Supported in part by the Academy of Motion Picture Arts & Sciences, and presented in collaboration with the Embassy of Mexico, Mexican Cultural Institute, and Cinema Tropical of New York.

LINE UP
THE RIVER (El río) – Dir. Juan Pablo Ritcher, Bolivia/Ecuador, 2018, 92 m. - Drama
Q&A WITH ACTOR SANTIAGO ROZO
SÓCRATES – Dir. Alexandre Moratto, Brazil/USA, 2018, 71 m. In Portuguese – Drama
Q&A WITH LEADING ACTOR CHRISTIAN MALHEIROS
CINDERELA – Dir. Beto Gómez, México/Dominican Republic, 2019, 91 m. – Comedy
Q&A WITH DIRECTOR BETO GÓMEZ
STILL BURN (Algo quema) – Dir. Mauricio Alfredo Ubando, Bolivia, 2018, 77m. – Documentary
Q&A WITH DIRECTOR OVANDO
TWO IRENES (As duas Irenes) – Dir. Fabio Meira, Brazil, 2017, 89 m. - Drama
Q&A WITH DIRECTOR FABIO MEIRA
TENDER PAMPKINS (Calabacitas tiernas) – Dir. Gilberto Martinez Solares, México, 1949, 101 m. – Comedy
Q&A WITH FESTIVAL CURATOR CARLOS GUTIERREZ (Cinema Tropical, NY)
WIND TRACES (Restos de viento) – Dir. Jimena Montemayor Loyo, México, 2018, 93 m. – Drama
Q&A WITH DIRECTOR MONTEMAYOR LOYO

Exquisite Agony February 6 – March 1, 2020
Exquisita agonía
Written and Directed by Nilo Cruz (Cuba/Estados Unidos)
English translation by Heather McKay
Producer: Hugo Medrano
Stage Manager: Emma Heck

Designers: Clifton Chadick (Scenic Design), Christopher Annas-Lee (Lighting Design), Moyenda Kulemeka (Costume Design), David Crandall (Sound Design), Rayna Cook (Properties Design)

Cast: Ariel Texidó, Luz Nicolás, Joel Hernández Lara, José Antonio González, Catherine Nunez, Andrés Talero

Production Staff: Jessica Pecharsky (Technical Director), Tony Koehler (Production Manager), José Coca, María Fernanda Mier (House Managers), Emma Heck (Stage Manager), Pablo Guillén
OPEN STAGE ‘19, A weekend of DC Latinx Artists July 12-13, 2019

Teatro de la Luna  July 12, 2019
*Nuestra señora de las nubes*  
In Spanish with English surtitles
*by Aristides Vargas*
*Directed by Micky Thomas*
*Cast: Marcela Ferlito and Micky Thomas*

**GALA Production Staff:** Tony Koehler (Production Manager); Jenny Cisneros (Production Coordinator); Devin Mahoney (Technical Director); Dubraska Vale (Program)

**Teatro de la Luna Production Staff:** Micky Thomas, Marcela Ferlito (Musical Selection); Teatro de la Luna (Costumes, Props); Edwin Bernal (Light Operator); Pablo Guillén (Sound Operator); Rodin Ruíz (Surtitles Operator); Deyanira Feliz, Justa Gutiérrez (Photography); Mario Marcel, Nucky Walder (Production); Silvana Fierro (Production assistant, house manager); Edwin Roa (Stage Manager); Santa López, Norma Parraguez (Assistants)

Teatro La Bolsa  July 13, 2019
*Dream of Azul, Remember Me*  
Bilingual, With surtitles in English and Spanish
*Written and directed by Karen Morales-Chacana*
*Based on “Ojos de perro azul”, by Gabriel García Márquez*
*Cast: Magdalena Saavedra, Sylvia Zui, Cristina Sanchez, Daniela Hernandez- Fujigaki, and Ms. Morales-Chacana.*

**GALA Production Staff:** Tony Koehler (Production Manager); Jenny Cisneros (Production Coordinator); Devin Mahoney (Technical Director); Dubraska Vale (Program)

**Teatro la Bolsa Production Staff:** Melissa Strova-Valencia (Lighting & Sound Design); Diseño de Luces y Sonido (Karen Morales-Chacana); Daniela Hernández-Fujigaki (Stage Manager); Carolina Restrepo (Sound and Surtitles Operator); Marcelo Cat (Photography); Aurora Paiva (House Manager); Santa López (Usher); Santiago Saavedra (Security)
We Have Iré  December 6 & 7, 2019  

Tenemos Iré  

In English and Spanish with surtitles only in English  

Created and Written by Paul S. Flores  

Dramaturg and Director Rosalba Rolón  

Compositions by Yosvany Terry  

Assistant Director and Stage Manager Layma López  

Designers: Tanya Orellana (Set Designer), Maximiliano Urruzmendi (Lighting Designer), Leydisvel Freire (Sound Designer), Amdia Dijali (Costume Designer), Ramón Ramos Alayo (Choreographer), Eli Jacobs-Fantauzzi (Videographer).  

Cast:  Denmis Bain Savigne, Christin Eve Cato, Paul S. Flores, DJ Leydisel Freire, Ramón Ramos Alayo.  

Musicians: Delorean Fullington (bass). Quincy Phillips (drums), Javi Santiago (piano), Yosvany Terri (saxophone).  

Dancers: Emanuel Colombo, Jualiana Cressman, Delvin Savigne Friñón  

Production staff:  Haldun Morgan (Tour Production Manager/tech Director), Tony Koehler (Production Manager), Devin Mahoney (Technical Director), Brendon Cook (Assistant Technical Director), Delbis Carbona (Carpenter), Alex Keen (Master Electrician), Naomi Collard, Ellen Houseknecht, Stephen Indrisano, Norah Matthews, Micah Tate King, Moira Todd (Electricans), Daphne Fguerero Gerig (Program).  

We Have Iré is a Co-Commission of the National Performance Network (NPN) Creation & Development Fund with GALA Hispanic Theatre, Yerba Buena Center for the Arts, Pregones Theater, MACLA-San José, Miami Light Project, MECA-Houston, and the NPN.  

Reviews:  

“There is an exuberance of talent in the cabaret; "We Have Iré", showcased this past weekend at GALA  

Theatre. An abundance of powerful artists who dance, sing, recite poetry, perform hip-hop, play jazz and  
timba and typical Cuban music... A dizzying whirlwind of rich, cascading voices. It was almost  
too tiring to watch.  

The project originates with Paul Flores, a west coast Cuban poet at the heart of the concept. It revolves
around two stories one of a Cuban woman and family trying to escape the island and the other of a Cuban émigré returning home. Add to that a 'kick-ass' jazz band headed by the incomparable Yosvany Terry, a major Cuban contemporary jazz artist; Christin Eve Cato a soulful sister who sang 2 beautiful ballads, DJ Leydis who transforms into the Goddess Yemaya and a sexy, provocative dance group that does a mix of Cuban folk dance, modern jazz and Brazilian capoeira.

Oh, and did I mention Ramon Ramos Alayo and Denmis Bain Savigne who very capably danced and recited. Whew! So much stuff! With less than one half of the show presented here at GALA on Friday and Saturday night you could build a full Broadway musical…” SUPER USER – Metro Diversity – Dec 28, 2019

GALita

Belive It or Not October 19 - November 2, 2019
Que las hay…las hay
Bilingüe
By Maria Inés Falconi (Argentina)
Bilingual Adaptation and Direction Eric Swartz
Productor: Hugo Medrano
Stage Manager: Tsaitami Dulchisela

Designers: Patti Kalil (Scenic Design), Hailey LaRoe (Lights), Mike Winch (Sound), Janette Christensen (Costumes), Amy Kellet (Properties & Puppets design), Gena Beth Davidson (Properties & Puppets).

Cast: Catherine Nunez (Fairy), Karen Romero (Sorceress, Brujita), Delbis Cardona (Jaun Juan), Scott Whalen (Ghost).

Production Staff: Tony Koehler (Production Manger), Devin Mahoney (Technical Director), José Coca (Sound Operator), Patricia Kalil (Scenic Charge), Osman Aden, Paulina Campbell (Painters), Alex Keen (Master Electrician), Noemi Collard, Will Lusk, Rueben Rosenthal (Electricians), Osman Aden, Steve Cosby (Carpenters), Stan Weinstein (Photographer), Dubraska Vale (Design & Playbill)

Rigoberta ¿dónde estás? A Journey Through Guatemala March 14, 2020
Bilingüe
Written and Directed by Cornelia Cody (El Salvador/USA)
Kira Robbins (Stage Manger)
**Cast:** Melissa Strova Valencia (Pilar), Karen Morales Chacana (Ensemble), Delbis Cardona (Ensemble), Tsaitami Duchicela (Ensemble), Camilo Linares (Ensemble), Mercedes Say (Voice over, in K’che)

**Designers:** Jessica Cancino (Scenic Design), Niomi Collard (Lighting Design), Yaritza Pacheco (Sound Design), Alicia Tessari (Costumes & Properties)

**Production Staff:** Tony Koehler (Production Manager), Devin Mahoney (Technical Director), Kira Robbins (Sound and Light Board Operator), Meaghan Toohey (Scenic Charge), Patti Kalil (Painter), Niomi Collard (Master Electrician), Alex Damman, Ian Claar, Suzanna Cai, Nick Greene, Connor Scully, Eric Johns (Electricians), Osman Aden (Carpenters), Dubraska Vale (Design & Playbill)

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**PASO NUEVO**

*Romeo and Juliet* August 1, 2019  
*By William Shakespeare* (England c. XVII)  
*Translated to the Spanish by Pablo Neruda* (Chile)  
*Adapted for Paso Nuevo by Guadalupe Campos*  
**Directors:** Guadalupe Campos, Catherine Nunez, Delbis Cardona y Camilo Linares

**Production Staff:** Tony Koehler (Production Coordinator), Devin Mahoney (Technical Director), Catherine Nunez (Stage Manager), Layla Brent, Jamari Samuel (Stage Manager Assistants), Claire Allegra Taylor (Fight Coordinator), José Coca (Fight Captain), Ayonné Thomas (Sound Design, Sound & Projections Operator), Serenity Williams (Lighting Design & Operator), Kennedy Hinnant (Properties Design), Irvin Méndez Santana (Set & Projections Design), Ayonné Thomas, Kennedy Hinnant (Transition Design), Irina Benson, Mónica Cisneros, Joselin Gómez (Costume Design), Catch Lightning LLC (Graphic Design), Joselin Gómez, Mónica Cisneros, Irvin Méndez Santana, Irina Benson, Devin Mahoney (Set Construction), Dubraska Vale (Program)

**Revelaciones Íntimas** – December 13, 2019

**Production Staff:** Guadalupe Campos, Catherine Nunez, Delbis Cardona, Alina Collins Maldonado (Directors); Tony Koehler (Production Manager); Devin Mahoney (Technical Director); Gerson Hernández, Carlos Calzado, Alonso Villatoro (Sound); Ever Lopez Morales, Anner Cruz Lemos, Darwin Castellanos (Lights); María Isabel Flores, Alejandro Zúñiga (Set & Projections); Christell Miranda López, Maricela Castellanos, Sindy Escobar (Properties); Ilíana Orellano, Francesca Pérez, Jennifer Sumpango (Costumes); Catherine Nunez (Stage Manager); José Coca (Assistant Stage Manager); Miranda Romero Sposito, Alexandra Vidail Cruz (Student Asst. Stage Manager); María Isabel Flores, Katherine Vanessa Chávez Cruz, María Pérez Pérez
(Backstage Crew); Antonio Hernández, Catch Lighting LLC (Graphic Design) ; Dubraska Vale Lazardy (Playbill)

**Teaching Artists:** Delbis Cardona, Catherine Nunez, Alina Collins Maldonado, Antonio Hernández, Tosin Olufabi (Guest Instructor Sound); Jenny Cisneros (Guest Instructor Lighting)

**2018-2019 Season Heart…Dreams…Family**

**Like Water for chocolate** September 6 - October 7, 2018
**Como agua para chocolate**
In Spanish with English supertitles
**by Laura Esquivel**
Adapted for the stage by Garbi Losada (Ados Teatroa – Spain)
**Directed by Olga Sánchez**
Producer: Hugo Medrano
Stage manager: Catherine Nunez

**Designers:** Mariana Fernandez (Scenic Design), Christopher Annas-Lee (Lighting Design), Moyenda Kulemeka (Costume Design), David Crandall (Music and Sound Design), Niomi Collard (Projections Design), Tony Koehler (Properties Design)

**Cast:** Karen Romero (Voice of Narrator), Luz Nicolás (Mamá Elena), Teresa Yenque* (Nacha), Karen Morales (Chencha), Guadalupe Campos (Rosaura), Yaremís Féliz (Gertrudis), Inés Domínguez del Corral Tita), Peter Pereyra (Pedro), Carlos Castillo (Don Pascual), Delbis Cardona (Dr John Brown).
*Through the courtesy of Actor’s Equity Association

**Production Staff:** Jonathan Ezra Rubin (Fight and intimacy director), Devin Mahoney (Technical Director), Jen Folk (Associate Lighting Designer), Eva Openko, Alida Yath, Laura Rodriguez (House Managers), José Coca (Backstage Crew), Magdalena Mosquera (Wardrobe), Alex Keen (Master Electrician), Ian Clar, Elizabeth Roth, Cassandra Saulski, Sam Terbusch, Will Voorhies (Electricians), Delbis Cardona (Carpenter), Patti Kalil, Jessica Cancino (Scenic Painters), Catherine Nunez (Light Board Operator), Eric Johns (Sound board and projections operator), Rose Campiglia (Photographer), Watermark Design (Graphic Design), Daphne Giguero Gerig (Playbill).

**Reviews:**
“Esquivel’s novel is, among other things, the Mexican answer to the South American magical realism of Gabriel García Márquez and Isabel Allende, in which the magic centers on the continent’s richest culinary patrimony: dishes so imbued with Tita’s emotions that they make the eaters vomit in grief or tear off their clothes in lust. This stage adaptation can only imply
what the movie could depict in full-frontal glory. Nevertheless, the GALA cast and crew, with experience staging magical realist works in the past, draws out the book’s fantastical elements with more of a wink and a nod than the overwrought film did. And in the character of Mamá Elena, portrayed demonically by GALA stalwart Luz Nicolás, playwright Garbi Losada hews closer to the novel.” 

Mike Paarlberg - City Paper – Sep 17, 2018

“Sánchez and company dive passionately into the multi-generational epic romance, spiced with dashes of narration and fantasy. Employing a keen sense of where to move the actors, and of transitioning the action across time and space, Sánchez, greatly abetted by Christopher Annas-Lee’s lighting design, keeps the narrative flowing with grace and imagination. Decades pass, but scenic designer Mariana Fernández’s set stays mostly the same, serving faultlessly as the homestead of the familia at the heart of the tale.” 

André Hereford – MetroWeekly – Sep 13, 2018

Fuego Flamenco XIV
Fourteenth International Flamenco Festival
Lynne and Joseph Horing, Honorary Producers

Reditum November 8-11, 2018
Dancing Flamenco Jose Barrios and Company
Choreographed and Directed by Jose Barrios
Musical Direction by Isaac Munoz
Presented with Fundacion Conservatorio Flamenco Casa Patas

La Sobremesa November 16-18, 2018
After dinner chat
Omayra Amaya Flamenco Dance Company with Edwin Aparicio
Presented in Collaboration with Flamenco Aparicio Dance Company

Cast: Omayra Amaya, Edwin Aparicio, Norberto Chamizo, Elizabet Torras Aguilera, Jose Cortes, Francisco Orozco ‘Yiyi”, Roberto Castellon

Flamenco en Familia November 17, 2018
Free interactive program for the entire family with Sara Jerez and Ricardo Marlow

Festival’s Production Staff: Christopher Annas Lee (Light Design), April Kelli Sturdivant (Sound Design), Niomi Collard (Associate Lighting Designer), Devin Mahoney (Technical director), Tsaitami Duchicela (Stage Manager), Kathi Beste (Backstage Manager), Tony Koehler (Production Coordinator), April Kelli Sturdivant (Sound Engineer), Delbis Cardona (Carpenter), Alex Keen
(Master Electrician), Paul Callaghan, Stefani Dehart, Davie Riches, Violet Lane Ruckman, Moira Todd (Electricals), Stan Weinstein, Rose Campiglia (Photographers), Alida Yath, Catherine Nunez (House Managers), Daphne Figuerero Gerig (Playbill)

Reviews:
“The production begins with the entire ensemble settled into their positions comfortably, while Barrios lounges in a chair reading in his native tongue from a book or diary. The dialogue – beautiful and poetic Spanish is whispered clearly and luxuriously, which is followed by musical rifts that mirror or complement the mood. The beginning teases but suddenly escapes, struts to the center of his lighting special. Much to the audience’s delight, José [Barrios] attacks the floor with his Flamenco shoes and shows off the breadth of his talent and athleticism within minutes. He maintains and amplifies this energy during the entire course of the show. Besides the incredible choreography and stunning performance of José, his act is complimented with talented musicians that feed off of his energy…Musical director and guitarist, Isaac Muñoz, challenged his ensemble with tempos and dynamics of every range.

If you are a first-time viewer of Flamenco, this is a must-see performance. With a dedicated ensemble and José Barrios as the leading triple-threat artist, athlete, and storyteller… Even if you do not speak the language or have a knowledge of the culture of Spain, this performance will leave you with an understanding, appreciation, and a feeling as though you witnessed something spiritual.”  
ANDREW PARR – MD Theatre Guide – November 13, 2018

ANNUAL LATIN AMERICAN FILM FESTIVAL

VII REEL TIME AT GALA - Films from Mexico – Argentina – Colombia  November 28-December 2, 2018

NOBODY’S WATCHING (Nadie nos mira) – Dir. Julia Solomonoff, Argentina/Colombia/Brazil/USA, 2017, 102 min. - Drama
Q&A WITH DIRECTOR JULIA SOLOMONOFF
SO LONG ENTHUSIASM (Adios entusiasmo) – Dir. Vladimir Durán, Colombia/Argentina, 2017, 79m. - Comedy
Q&A WITH THE FILM PRODUCER JOYCE VENTURA.
I LIKE IT, BUT IT SCARES ME (Me gusta, pero me asusta) – Dir. Beto Gómez, Mexico, 2017, 100 min.
Q&A WITH DIRECTOR BETO GÓMEZ
EVERYTHING ELSE (Todo lo demás) – Dir. Natalia Almada, Mexico, 2016, 72 min. - Drama
Qa WITH FESTIVAL’S CURATOR CARLOS GUTIERREZ
ALANIS – Dir. by Anahí Berneri, Argentina, 2017, 82 min. - Drama
Q&A WITH DARBY HICKEY, SENIOR LEGISLATIVE ADVISOR TO DC COUNCIL MEMBER DAVID GROSSO
DAWN ((Amanecer) – Dir. by Carmen Torres, Colombia/Spain, 2018, 78 min., Documentary
THE PEARL (La perla) Dir. by Emilio Fernández, Mexico, 1947, 85 min., Classic drama.
POST-FILM DISCUSSION WITH CARLOS GUTIERREZ AND FESTIVAL CLOSING.

The Old Man, The Youth, and The Sea  February 7th- March 3rd, 2019
El Viejo, el joven, y el mar
In Spanish with English supertitles
By Irma Correa
English Translation by Heather McKay
Directed by José Luis Arellano García
Productor: Hugo Medrano
Stage Manager: Catherine Nunez

Designers: Silvia de Marta (Scenic & Costume Design), Jesus Diaz (Lighting & Sound Design), Elvira Zorita (Video Design), Alicia Tessari (Properties Design), Watermark Design (Graphic Design)

Cast: Víctor De La Fuente (Cisco), Horacio Peña (Miguel de Unamuno), Delbis Cardona (Dumay/General), Luz Nicolás (Concha/Delfina).

Production Staff: Alida Yath (House Manager), Nicole McClellan Smith (Costume Assistant), Catherine Nunez (Light Board Operator), Inaki Salvador (Composer), Tony Koehler (Production Coordinator), David Peralto (Production Associate – Spain), Hugo Medrano (Producer), David Mahoney, Alex Keen (Master Electrician), Susanna Cai, Ian Claar, Amanda Gamage, Venus Gulbranson, Christion Jones, Elizabeth Roth, Moira Todd (Electricians), Ben Werfel (Master Carpenter), Delbis Cardona, Matty Griffths, Aidan Welch (Carpenters), Lisa Newberry (Scenic Charge), Heather McKay (Surtitle Programmer), Esther Gentile (Surtitles Operator), Stan Weinstein, Rose Campiglia (Photographers), Daphne Figuereo Geric (Playbill)

Reviews:

“Directed by José Luis Arellano García (a Helen Hayes Award winner for “Yerma”), “The Old Man” draws on the life of Miguel de Unamuno, a Spanish philosopher and author who was exiled to the Canary Islands in 1924 for opposing Spain’s dictator. Set in the island lockup, Correa’s drama imagines Unamuno’s conversations with admirers and other visitors. Horacio Peña deftly suggests the wit and intellect raging beneath Unamuno’s quiet exterior. But the most satisfying performance comes from the terrific Víctor De La Fuente, who packs comedy and pathos into the character of Cisco, a would-be whaler… Jesús Díaz’s audaciously expressionistic lighting sometimes pins characters in stark geometric beams on the stark blond-wood set. (Silvia de Marta is scenic and costume designer.) But the two-character discussions that playwright Correa has neatly aligned often seem to strain to convey intellectual
or philosophical meaning. For instance, a confrontation between Unamuno and a General (Delbís Cardona) registers as a near-allegorical showdown between Might and Ideas.”

**Fame The Musical**  May 9th – June 9th, 2019  
**Conceived and developed by David De Silva**  
**Book by José Fernández**  
**Music by Steve Margoshes**  
**Lyrics by Jaques Levy**  
Orchestrations by Harold Wheeler and Steve Margoshes  
Title Song “Fame” Written by Dean Pritchard and Michael Gore  
**Direction and Choreography by Luis Salgado**  
**Music Direction by Walter “Bobby” McCoy**  
Adaptation by Salgado Productions  
Producer: Hugo Medrano  
Stage Manager: Brendon T Jones  

**Designers:**  
Clifton Chadick (Scenic Design), Christopher Annas-Lee (Lighting Design), Robert Croghan (Costume Design), Roc Lee (Sound Design), Matt Carlin (Properties Design), Patrick J. Ward (Projections Design)  

**Cast:**  Carlos Salazar, Tanya De León, Rafael Beato, Romainson Romain, Paula Calvo, Amaya Perea, Alana Thomas, Juan Luis Espinal, Paloma de Vega, Jon Yepez, Susan Oliveras, Theresa Quigley Danskey, Imanol Fuentes, Brendon Schaefer, Julia Klavans, Kramer Kwalick, Bryan Ernesto Menjivar, Proanjaal Pizarro, Susan Ramírez, Rodolfo Santamarina, Megumi Shimoda, Patrick Ward  

**Guest Student Artists:**  Melody Flores, Duke Ellington School of the Arts (Violin), Kendell Haywood, George Mason University (Drums), Andrew Vélez, George Mason University (Trumpet).  

**The Band:**  Walter “Bobby” McCoy, Jake Null, Mila Weiss, Brad Clements, Doug Elliot, Jaime Ibacache, Cyndy Elliot, Kendell Haywood, Manny Arciniega.  

**Dance Captains:**  Julia Klavans and Rodolfo Santamarina  

**Understudies:**  Tanya De Leon, Imanol Fuente Garcia, Julia Klavans, Kramer Kwalick, Bryan Ernesto Menjivar, Amaya Perea, Proanjaal Pizarro, Susan Ramírez, Rodolfo Santamarina, Jon Yepez  

**Production Staff:**  Tony Koehler (Production Coordinator), Devin Mahoney (Technical Director), Valeria Cossu (Associate Director/Choreographer), Heather Hogan (Creative Consultant), Bryan
Ernesto Menjivar (Assistant Choreographer), Zachary Heffner (Associate lighting Designer), Nicole McClellan Smith (Costume Assistant), Rachael Sheffer (Assistant Stage Manger), Delvis Cardona (Run Crew), Pablo Guillén (Wardrobe), Steve Cosby-Renegade Productions (Associate Technical Director), Alex Keen (Master Electrician), Susanna Cai, Ian Claar, Ellen Houseknecht, Christion Jones, Elliot Peterson, Rachael Sheffer, Delbis Cardona, Camilo Linares, Aiden Welch (Electricians), Lisa Newberry (Scenic Charge), Srah Pilkinton (Scenic Painter), Hailey Laroe (Projections Programmer), Brennan T. Jones (Light Board Operator), Kevin Alexander, Brandon Cook (Sound Board Operators), April Kelli (Audio Technician), José Coca, Tsaitami Duchicela (Spotlight Operators), Salgado Porductions (Surtitles), Pablo Guillon (Surtitles Programmer), Esther Gentile (Surtitles Operator), Fernanda Mier, Alida Yath (House Managers), Antonio Hernandez, Rose Campiglia, Stan Weinstein (Photographers), Antonio Hernandez – Catch Lightning LLC (Videographer), Real Time Music Solutions (Keyboard Programmer), Victor Rodriguez (Key Art Design), Watermark Design (Graphic Design), Daphne Figuerero Gerig (Playbill).

**Reviews:**

“...Salgado’s show powers through a lot of issues thanks to its inclusive cross-cultural nature and its international cast. Having actors from all over is not unusual at GALA, but with about 25 onstage performers, a band of 10 plus three student artists, this ensemble is substantially bigger than most. Salgado knows what he’s doing with all of them. The dancers look as though they’ve actually been in class taking ballet, jazz, even hip-hop. Romainson Romain and Amaya Perea are paired as Tyrone Jackson (the black street dancer with a reading issue) and Iris (the white ballerina who seems to be dripping with privilege), and their styles mesh wonderfully. Perea spins with ease, while Romain moves with such masculinity that he flips on angles and frequently goes upside down, holding himself up on one hand...**NELSON PRESLEY – The Washington Post – May 12, 2019

“...Directors, designers and cast work together seamlessly to portray students making their way through classes and rehearsals, laughing, playing, struggling and jostling each other as they strive to achieve their dreams. They slam through life with ambition, drive and full throttle voices. The pictures from the show give an idea of the high flying choreography – ratchet that up to the ceiling to get an idea of the breathtaking routines, matched by soaring voices that hit the roof...” **DEBBIE MINTER JACKSON – DC Theatre Scene – May 15, 2019

“...The 1988 Fame -- The Musical was camp. It was after-school special melodrama in a full of stereotypes. The GALA Hispanic Theatre's bilingual production of Fame bucks this Broadway bluster to deliver on the idea that fame is an illusion, and hard work is what we seek. In this production, hard work begins with the translation. From song phrasing to scene delivery -- the potential difficulties adapting an English-language song or monologue for Spanish-speakers are myriad. Yet the Fame cast delivers the intention and emotion in each song or scene so well
native language hardly matters. The added Hispanic flare and dedication to witty, cultural asides -- like the reference to the "Dominican Jewish kid'-- is just plain perfect…”  LORA STRUM
– Broadway World DC – May 15, 2019

Between Earth and Sky an Amazon Adventure  October 13-27th, 2018
Entre la tierra y el cielo: Una aventura del Amazonas
By Cecilia Cackley
Translation by Maribel Bustamante
Directed by Elena Velasco
Producer: Hugo Medrano
Stage Manager: Catherine Nunez

Designers:  Mariana Fernandez (Scenic Design), Alberto Segarra (Light Design), Koki Lorthipanidze (Sound Designer), Alicia Tessari (Costume &Properties Design)

The Cast: Delbis Cardona (Neptalí/Party Goer/Passenger 1), Camilo Linares (Tomás/José/Party Goer 3/Captain), Karen Morales (Ynés), Adriana Oliver García (Dolores), Karen Romero (Alice/Mamá/Party Goer 1/Passenger 2)

Production Staff: Devin Mahoney (Techincial Director), Devin Mahoney (Master Carpenter), Tsaitami Duchicela (Sound Operator), Catherine Nunez (Lighting Operator), Kelly Rowan, Patti Kalil (Scenic Painters), Alex Keen (Mastern Electrician), Cassandra Saulski, Kristen Roth (Electricians), Stan Weinstein (Photographer), Dubraska Vale (Design & Playbill).

Picasso March 9-23, 2019
Written and Directed by Cornelia Cody
Producer: Hugo Medrano
Stage manager: Rachel Sheffer

Designers: Johnathan Dahm Robertson (Scenic Design), Alberto Segarra (Light Design), Devin Mahoney (Sound Design), Jeannette Christensen (Costume Design), Alicia Tessari (Properties Design), Kelly Colburn (Projections),

The Cast: Camilio Linares, Teresa Quigley Danskey, Adrian Jesus Iglesias, Karen Morales Chacana, Karen Romero

Designers: Johnathan Dahm Robertson (Scenic Design), Alberto Segarra (Light Design), Devin Mahoney (Sound Design), Jeannette Christensen (Costume Design), Alicia Tessari (Properties Design).

Production Staff: Tony Koheler (Production Coordinator), Davin Mahoney (Technical Director), Delbis Cardona (Sound Operator), Rachael Sheffer (Lighting Operator), Lisa Newberry (Scenic
PASO NUEVO Youth Program

**Blood Wedding** August 3, 2018  
By Federico García Lorca  
Bilingual adaptation by Cornelia Cody  
Directed by Mauricio Pita  
Performed by Paso Nuevo and SYEP Youth  
Leidy Hernández (Stage Manager)

**Cast:** Jason Gómez (Bridegroom), Laila Hart (Mother), Ashley Ramirez (Neighbor), Jaelyn Hill (Mother in law), Tarise “Sara” Dickens (Wife), José Coca (Leonardo), Christell Miranda (Servant), Claudia Canjura (Father), Marcelina López-Fuentes (Bride), Malik Robertson (Woodcutter/Boy), Malissa Cadena (Woodcutter), Jennifer López (Moon), Fabiola Jean (Death).

**Production Staff:** Guadalupe Campos (Asst. Director-Acting), Debin Mahoney (Technical Director), Delbis Cardona (Choreography, Movement & Stage Fighting), Inés Domínguez del Corral (Theatre Consultant-Acting), Christofer Morales, Vidal González, Melissa Cadena (Sound Design and Operations), Jenny Cisneros, Irina Benson (Lighting Design and Operations), Jordan Berry, Nayeli Zapata, Yocasterin Zapata (Costumes & Props), Karlyn “KC” McAllister (Graphic Design and Video Production), Dubraska Vale (Program), Sade Oseni (Intern)

**2017-2018 Season – Where language is a bridge! LENGUAJE SIN FRONTERAS**

**Don Juan Tenorio**  September 7 – October 1, 2017  
In Spanish with English Supertitles  
By Lope de Vega  
World Premier Commissioned adaptation by Nando López  
**English Translation and direction by Jose Carrasquillo**  
Producer: Hugo Medrano  
Stage manager: Nelly Díaz Rodriguez

**Designers:** Christopher Annas-Lee (Lighting Design), Jeffery-Jay Peavy (Costume and Mask Design), David Crandall (Sound Design), Giorgos Tsappas (Scenic Design), Alicia Tessari (Properties).
Cast: Iker Lastra (Don Juan), Carlos Castillo (Ciutti, Don Diego, Escultor), Manolo Santalla (Don Gonzalo), Peter Pereyra (Don Luis), Paz Lopez (Doña Ana), Luz Nicolas (Brígida), Inés Dominguez Del Corral (Doña Inés).

Production Staff: Devin Mahoney (Technical Director), Lena Salins (Production Manager), Jonathan Ezra Rubin (Fight Choreography), Rosa Aurora (Dramaturg), Kevin Place (Assistant Director), Alida Yath, Jessica Lubell (House Managers), Jenny Cisneros (Backstage Manager, Wardrobe and Make up), Maria Beltran (Vocal Coach for Iker Lastra), Moyenda Kulemeka (Costume Assistant), Alex Keen (Master Electrician), Mira Anniballi, Stefanie DeHart, Amanda Demczuk, Janae Palmer, Paul Pesnell, Zach Sager, Emma Street, Josh Taylor, Matthew Wharton. Ben Werfel (Electricians), Ben Werfel (Master Carpenter and Assistant Technical Director), Kiyem Ali, Delbis Cardona, Chris Foote, Matty Griffiths, Amber Kilpatrick, Alexander Monsell (Scenic Charge), Kyla Duff, Lisa Newberry, Chandish Nester, Kelly Rowan (Scenic Painters), Nelly Diaz Rodriguez (Light Board Operator), April Kelli Sturdivant (Live Mix Engineer), Laura Ettabbakh (Surtitles Programmer), Esther Gentile (Surtitles Operator), Stan Weinstein and Rose Campiglia (Photographers), Watermark Design (Graphic Design), Daphne Figuerero Gerig (Playbill)

Reviews:
“Giving the production grounding is Spanish actor Iker Lastra, who makes the title character a very human antihero. This Don Juan is a brooding, conflicted egomaniac, driven more by competitiveness than pleasure in philandering. After besting his rival Don Luis (Peter Pereyra) in a wager as to who can rack up the most seductions and dueling fatalities between one Carnival and the next, Don Juan preys on Don Luis’s fiancee (Paz López). Subsequently, aided by the corrupt Brígida (Luz Nicolás), Don Juan abducts the naïve Doña Inés (Inés Domínguez del Corral) from a convent. But Doña Inés erodes Don Juan’s callousness, paving the way for his redemption. With its fevered visuals, the evocation of the final battle for his soul becomes one of the overwrought sequences in a show that is otherwise engagingly lush, well-acted and lively”.


Fuego Flamenco XIII
Thirteenth International Flamenco Festival
Lynee and Joseph Horning, Honorary Producers

Flamenco Extranjero November 2-5, 2017
Flamenco Aparicio Dance Company
Directed by Edwin Aparicio and Alexksey Kulikov
Stage Manager: Kathi Beste

Designers: Christoper Annas-Lee (Lighting Design), Brendon Vierra (Sound Design)

Dancers: Adwin Aparicio, Fanny Ara, Norberto Chamizo, Mariana Gatto-Duran, Alexa Miton, Kyoko Terada, Carola Zertuche
Musicians: Gonzalo Grau, Amparo Heredia, Gerardo Morales, Richardo “Ricardo Marlow”, Isabel Soto Arjona

Binomio November 9-12, 2017
Francisco Hidalgo & Company
Choreographed and Directed by Francisco Hidalgo
Presented with Fundación Conservatorio Flamenco Casa Patas

Designers: Christoper Annas-Lee (Lighting Design), Brendon Vierra (Sound Design).

Dancers: Francisco Hidalgo and Anabel Moreno
Musicians: Jose Almarcha and El Wafir S. Gibril
Singers: Trini de la Isla and Ana Polanco

Flamenco en Familia November 11, 2017
Free interactive program for the entire family

Festival’s Production Staff: Jenny Cisneros (Stage Manager), Devin Mahoney (Technical Director), Lena Salins (Production Manager), Jenny Cisneros (Light Board Operator), April Kelli Sturdivant (Sound Engineer), Delbis Cardona, Evan Cook (Carpenter), Alex Keen (Master Electrician), Mira Anabelli, Sam Brewer, Nathaniel Collard, Curtis Halflett, Emma Street (Electricians), Steve Johnson, Ana Palma, Stan Weinstein, Rose Campiglia (Photographers), Alida Yath, Jessica Lubell (House Managers), Daphne Figuerero Gerig (Playbill)

Reviews:
“When a technician noticed a lighting, cue had come later than planned (the dancing took over), Aleksey Kulikov, codirector of Flamenco Aparicio Dance Company, explained to the crew member: “That’s flamenco”. Together he, his counterpart, Edwin Aparicio (choreographer, co-director, and dancer), and their talented team of dancers, singers, and instrumentalists, turned the GALA Hispanic Theatre into a beacon of hope, strength and the power of the human spirit. Between mesmerizing pieces, intercut video interviews with the dancers unfurled each of their stories. The theme of the evening’s performance, Flamenco Extranjero (extranjero translates to ‘foreign’) was flamenco, yes, but flamenco danced by those who enter into the art form as foreigners themselves – sometimes perceived as outsiders – those versed and captivated by the culture, practice, technique of the dancing, but not from Spain. Aparicio and Kulikov, for example, hail from El Salvador and Ukraine, respectively… The diverse backgrounds of the Aparicio Dance Company troupe (Belgian, Ukrainian, El Salvadorian, French, Japanese, German, Mexican) bring a unique quality to this particular show.” Madelaie Duff – DC Metro Theatre Arts – November 5, 2017
“In traditional flamenco, musicians, singers, and dancers pool their talents to convey pure emotion through their bodies, voices, and instruments… Binomio plays on that dynamic by showcasing the extraordinary abilities of each ensemble member, then bringing them together again. Hidalgo’s dancing is so exact that he seems to cut the air in half with every movement. Moreno’s is more emotive, and she uses her face as much as her body to convey the emotion of flamenco. José Almarcha, on guitar, produces sweeping chords that switch from traditional Andalusian, to almost jazzy, to a river of notes that would not be out of place in a Chris Thile song. El Wafir S. Gibril provides rhythm on a set of tambourines, but he also plays the accordion, and in one memorable moment, he even brings out an electric lute. Both Ana Polanco and Trini de la Isla have gorgeous voices that slide up and down scales more adroitly than I thought was possible, and Polanco also dances in a cuplé, one of the show’s best numbers. The show’s technical elements are minimal but elegant.” Elizabeth Ballou – DC Theatre Arts – November 12, 2017

VI ANNUAL INTERNATIONAL FILM FESTIVAL November 29 through December 3, 2017

REEL TIME AT GALA – México – Chile – Dominican Republic
Curator: Carlos Guyoerrez (Cinema Tropical, NY)

LINE UP

REFUGIO/REFUGE, Directed by Eloi Chavez and Mayra Caal Gaspar, 2015, 27 minutes, Documentary.
THE SALINAS PROJECT D.C. Directed by Carolyn Brown, 2017, 47 minutes, Documentary.
(Both presented by The Immigration Film Fest, the Mexican Cultural Institute and the Embassy of Mexico)
Post-film discussion with director Carolyn Brown.
EL SITIO DE LOS SITIOS/SITE OF SITES, Directed by Natalia Cabral and Oriol Estrada, 2016, 61 minutes, Documentary/Comedy.
Post-film discussion with co-director Oriol Estrada. Reception hosted by Embassy of the Dominican Republic.
LA VIDA INMORAL DE LA PAREJA IDEAL/TALES OF AN IMMORAL COUPLE, Directed by Manolo Caro, México, 2016, 91 minutes, Rated R, Comedy.
Starring Sebastián Aguirre, Ximena Romo, Manuel García-Rulfo and Cecilia Suárez.
Post-film discussion with film star. Reception hosted by the Embassy of Mexico and the Mexican Cultural Institute.
JEFFREY - Directed by Yanillys Pérez, Dominican Republic/ France, 2016, 78 minutes, Documentary.
Post-film discussion with curator Carlos Gutiérrez.
VIDA DE FAMILIA/FAMILY LIFE - Directed by Alicia Scherson and Cristián Jiménez, Chile, 2017, 80 minutes, Comedy.
Post-film discussion with co-director Alicia Scherson and Roberto Brodsky, Cultural Attaché, Embassy of Chile.
Wine toast hosted by the Embassy of Chile.
Homage to Pedro Infante on the Centennial of his Birth: DOS TIPOS DE CUIDADO/TWO MISCHIEVOUS GUYS, Directed by Ismael Rodríguez, México, 1953, Black & White, 123 minutes, Classic Film.
Post-film discussion with curator Carlos Gutiérrez. Champagne toast/refreshments.
JESÚS - Directed by Fernando Guzzoni, Chile/France/Germany /Greece/Colombia, 2016, 85 minutes, Drama.
Starring Nicolás Durán and Alejandro Goic.
Post-film discussion with curator Carlos Gutiérrez and Roberto Brodsky, Cultural Attaché, Embassy of Chile.

A Selfie Affair February 1 -25, 2018
La Foto
In Spanish with English supertitles
By Gustavo Ott (Venezuela) (World premiere)
English Translation by Heather McKay
Directed by Abel Lopez
Producer: Hugo Medrano
Stage Manager: Nelly Díaz Rodriguez

Designers: Jessica Cancino (Scenic Design), Christopher Annas-Lee (Lighting and Projections Design), Moyenda Kulemeka (Costume Design), David Crandall (Sound Design), Toney Koehler (Properties)

Cast: Luz Nicolás (Laura), Samantha Rios (Kelly), Karen Morales (Ale), Carlos Castillo (Denis), Jose Gonzalez (Fran), Maria Peyramaure (Thais).

Production Staff: Devin Mahoney (Technical Director), Lena Salins (Production Manager), Alida Yath, Jessica Lubell (House Managers), Jenny Cisneros (Wardrobe/Backstage Manager), Delbis Cardona (Run Crew), Alex Keen, Mira Anniballi, Paul Callahan, Ian Claar, Nate Collard, Cody Peterbrink, Kristen Roth, (Electricians), Ben Wrfel (Master Carpenter and Assistant Technical Director), Delbis Cardona, Josh Werfel (Carpenters), Lisa Newberry (Scenic Charge), David Crandall (Projections Programmer), Nelly Diaz Rodriguez (Light Board Operator), Artemis Lopez (Sound Board Operator), Heather McKay (Surtitle Programmer), Esther Gentile (Surtitles Operator), Rose Campiglia (Photographer), Watermark Design (Graphic Design), Daphne Figuerero Gerig (Playbill)

Reviews:
“Privacy. Relationships. Body image. Ott explores the rich texture of humanity with clever, biting humor and respect for emotional frailty. He speaks to the consequences of using social media as ego; the damage it can cause in the life of family and strangers; and the meaning and emotional connection between generations.” Cecilia Mencia – DC Metro Theatre Arts – Feb 6, 2018

“A Proustian moment is measured in pixels in “La Foto (A Selfie Affair),” Gustavo Ott’s flawed new comedy. Making its world premiere in a GALA Hispanic Theatre production directed by Abel López, the play centers on Laura and Denis, former high school sweethearts who reconnect online decades later. Intoxicated by memories of youthful passion and possibility, with the immediacy of a 21st-century digital hookup providing a further thrill, one of the erstwhile lovers sends off a risque selfie… The serviceable humor in “La Foto” sometimes cedes to affecting seriousness as Laura and Denis reveal their worries about aging. Unfortunately, Ott, a Washington-based Venezuelan playwright, undermines the play’s effectiveness by devoting too much fleeting attention to too many characters, most of whom (a major exception being Denis) are more circumstance than personality.” Celia Wren -The Washington Post – Feb 5, 2018

In the Time of the Butterflies  April 12 – May 13, 2018
En el tiempo de las mariposas
In Spanish with English supertitles
A play by Caridad Svich
Based on the novel by Julia Alvarez
Spanish Translation by Caridad Svich
Directed by José Zayas
Stage Manager: Nelly Díaz Rodriguez

Designers: Mariana Fernandez (Scenic Design), Christopher Annas-Lee (Lighting Design), Moyenda Kulemeka (Costume Design), David Crandall (Sound Design), Alex Basco Koch (Projections Design), Tony Koehler (Properties Design)

Cast: Delbis Cardona (DJ, Leo, Trujillo, Rufino), Alina Robert (Minerva), Catherine Nunez (Dedé [Young]), Lorena Sabogal (Patria), Inés Domínguez del Corral (Mate), Broselianda Hernández (Dedé (older)), Karen Romero (North American woman)

Production Staff: Devin Mahoney (Technical Director), Lena Salins (Production Manager), Stivo Arnoczky (Associate Projections Designer), Jessica Lubell, Alida Yath (House Managers), Jenny Cisneros (Wardrobe/Backstage Manager), Eric Davis (Costume Assistant), Ben Werfel (Assistant Technical Director)Alex Keen (Master Electrician), Mira Annibelli, Nate Collard, Madison Lane, Kristen Roth (Electricians), Delbis Cardona (Carpenter), Kelley Rowan (Scenic Charge), Megan Hart, Amber Kilpatrick, Bridget Nillingham (Scenic painters), Nelly Díaz Rodríguez (Light Board Operator), Artemis López (Sound board Operator), Nate Collard (Projections Programmer),
Laura Smith (Surtitle Programmer), Esther Gentile (Surtitle Operator), Rose Campiglia, Stan Weinstein (Photographers), Watermark Design (Graphic Design), Daphne Figuerero Gerig (Playbill)

Reviews:
“Memory can be a warm blanket, a cruel knife, and a revolutionary act all at once. Gala Hispanic Theatre’s must-see En el Tiempo de Las Mariposas (In the Time of Butterflies) unfurls a gripping vision of life, love, and sacrifice under the ruinous rule of Dominican dictator General Rafael Trujillo. Gripping performances and audiovisual effects ensnare playgoers within the desperate world of the Mariposas, revolutionary sisters who gave everything in a historic fight against tyranny. Ben Demers – DC Theatre Scene - April 16, 2018

“The play En el tiempo de las mariposas (In the Time of the Butterflies), making its D.C. debut at GALA Hispanic Theatre, tells one of the most inspiring and heart-wrenching stories to come out of the Americas: the true tale of the Mirabal sisters, freedom fighters from the Dominican Republic. However, while the play (adapted from Julia Álvarez’s historical novel of the same name) is admirably acted and features some excellent lighting and costumes, Caridad Svich’s adaptation feels disjointed and doesn’t sketch out the sisters’ lives with enough detail. Still, the result is a passionate, moving show that teaches an important lesson: women are more than capable of carrying entire revolutions on their backs.” Elizabeth Ballou - DC Metro Theatre Arts, April 16, 2018

Dancing in my Cockroach Killers  June 7 - July 1, 2018
In Spanish with English supertitles
Texts and Visuals by Magdalena Gomez
Music by Desmar Guevara
Adapted for the stage and Directed by Rosalba Rolón
Co-Producers: Rosalba Colón and Hugo Medrano
Stage Manager: Artemis López and Alejandra Ramos Riera (NY)

Designers: Christopher Annas-Lee (Lighting Design), Harry Nadal (Costume Design), Magdalena Gómez (Projections)

Cast: Yaremis Félix (Libertad, Lolita), Caridad De La Luz "La Bruja" (Magdalena, Luisa), Krystal Pou (Lydia, Mariana), Jesús E. Martínez (Virgilio, Nieto 1), Omar Pérez (Christian, Nieto 2), Christin Eve Cato (Soledad, La Fulana)
Musicians: Desmar Guevara, Nicky Laboy, Alvaro Benavides

Production Staff: Devin Mahoney (Technical Director), Lena Salins (Production Manager), Rosalba Rolón (Director), Desmar Guevara (Musical Director), Paulette Beauchamp (Choreographer), Alvan Colón Lespier (Production Supervisor, NY), Alida Yath, Eva Openko
Reviews:

Experiencing the bilingual musical “Dancing in My Cockroach Killers” at GALA Hispanic Theatre is like walking through a city. Sometimes you run into a street festival, swirling with color and sound. Sometimes you run across a sight that’s bleak or poignant — a desolate alley or suffering person. Sometimes you arrive at a construction site that’s pulsing with energy, where looming cranes suggest a present hurtling into the future.

Comparable moods and vistas flare and shift throughout “Dancing in My Cockroach Killers,” a co-production by GALA and New York’s Pregones Theater/Puerto Rican Traveling Theater. Less of a traditional musical than a dramatized poetry collection with accompaniment, this interesting, edgy, sometimes funny piece showcases six confident actors interpreting Magdalena Gómez’s striking texts, which seem to riff on the Puerto Rican and Nuyorican experience. Directed and adapted for the stage by Pregones/PRTT Artistic Director Rosalba Rolón, and featuring infectious Latin music by Desmar Guevara (who also plays keyboard in the three-piece onstage band), “Dancing in My Cockroach Killers” is impressively idiosyncratic, while also bristling with feminist and anti-establishment attitude. As the backdrop relays photos (a cityscape, a diner counter, a playground), the actors conjure characters or take turns voicing passages in fierce, jazzy spoken anthems.”

Celia Wren – The Washington Post – June 11, 2018

GALita

Blancaflor The Girl Wizard   October 27-21, 2017
La niña maga
Bilingüe

By Cecilia Cackley (USA)
Directed by Gustavo Ott
Producer: Abel López
Stage manager: Tsaitami Duchicela

Cast: Delbis Cardona (Shepher, Ensemble), Adrian Iglesias (Prince), Hilary Kacser (Queen), Karen Morales (Sheep, Ensemble), Karen Romero (Blancaflor), Melissa Strova Valencia (Understudy)

Designers: Jonathan Dahm Robertson (Scenic Design), Alex Keen (Light Design), April Kelli Sturdivant (Sound Designer), Alicia Tessari (Costume and properties Design).
Production Staff: Gustavo Ott (Director), Devin Mahoney (Technical Director), Lena Salins (Production Manager), Abel López (Producer), Devin Mahoney (Master Carpenter), Delbis Cardona (Carpenter), April Kelli Sturdivant (Sound Operator), Lisa Newberry (Scenic Charge), Chandish Nester (Painter), Patrick Gillespie (Master Electrician), Mira Anniballi, Will Voorhies, Adam Cook, Nate Collard (Electricians)

Reviews:
Another top-notch offering for young audiences began this past weekend: Blancaflor, the latest in the GALita series of theatre for children. GALita is the arm of GALA Hispanic Theatre that caters to the younger set, and has been doing so since 1980, believe it or not. (In this city of scores of theatre companies, GALA is one of our oldest; and Hugo Medrano, its Producing Artistic Director, is the longest-serving troupe leader.)

“Age cannot wither her, nor custom stale / Her infinite variety,” Mr. Shakespeare wrote of Cleopatra, a sentiment I here apply to GALA, whose Blancaflor is fresh as a daisy. Commissioned by GALA from Cecilia Cackley, a DC-based playwright/puppeteer, and based on a Spanish fairy tale, Blancaflor refreshingly pushes against many of the less appealing aspects one finds in stuff aimed at kids.” Christopher Henley – DC Theatre Scene - October 10, 2017

Three Kings Day Celebration January 7, 2018
Master of Ceremonies: Alejandro Negrón, Agenda Radio DC
Vocalist: María Isolina
Los Quetzales
Directed by Laura Ortiz
Traditional Bolivia Dance: Caporales San Simón

The Nativity
José: William Sánchez
María: Erika Valencia

The Three Kings:
Bienvenido Martinez (Baltasar), Joel Pazmino, Pastor (Gaspar), Héctor Diaz (Melchor)

Production Staff: Heidi Rauch (Stage Manager), Lena Salins (Production Manager), Devin Mahoney (Technical Director), Jenny Cisneros (Light Board Operator), Alicia Tessari (Costume design), Rose Campiglia (Photographer)

Volcano - Tales from El Salvador March 3 - 17, 2018
Leyendas de El Salvador
Written and Directed by Cornelia Cody
Commissioned by GALA
Productor: Hugo Medrano
Stage Manager: Artemis López
Cast: Delbis Cardona (Cadejo 1, Raúl, Izote 3, Just Judge, Brother 2), Christian Linares (Cadejo 3, Izote 2, Traveler, Don Tonio, Chaparrastique), Thais Menendez (Cadejo 2, Izote 1, Immigration Judge, Ladrón, Gerente/Kizin, Hermano 2, Tecapa), Karen Morales (Abuela, Cadejo 4, Esposa 1, Esposa 2, Soldado 2, Luna), Karen Romero (Rosa, Soldado 1),

Designers: Brian Gillick (Scenic Design), Mary Keegan (Light Design), William D’Eugenio (Sound Designer), Alicia Tessari (Costume & Properties Design)

Production Staff: Karen Morales (Choreography), Devin Mahoney (Technical Director), Lena Salins (Production Manager), Hugo Medrano (Producer), Devin Mahoney, Delbis Cardona (Carpenters), William D’Eugenio (Projections Programmer), April Kelli Sturdivant (Sound Operator), Lisa Newberry (Scenic Charge) Alex Keen (Master Electrician), Mira Annibali, Curtis Halflett, Kristin Roth, Emma Street (Electricians)

PASO NUEVO

Tell ‘Em What’s Really Wrong  August 4th, 2017
Directed by Marta McKeown


Production Staff: Mará McKeown (Director); Quique Aviles (Paso Nuevo Director); Madeleine Caruso (Education Intern); Jose Coca (Stage Manager); Devin Mahoney (Technical Director); Christian Sánchez (Sound Designer); Jenny Cisneros (Lighting Design); Melissa Cadena (Photography); Fidel Medrano (Photography and Graphics); Dubraska Vale (Program)

Teaching Artists: Mauricio Pita & Matthew Vaky (Acting); Karen Morales (Movement); Ivan Navas and Ty Russell (Percussion); Christian Sánchez (Technical Theatre); Devin Mahoney (Properties Construction)

2016-2017 Season Theater with a different accent
¡Con tu propio acento!

CERVANTES El Último Quijote  September 8 - October 2, 2016
The Last Quijote
In Spanish with English surtitles
By Jordi Casanovas
Directors: José Luis Arellano*  
Producer: Hugo Medrano  
Stage manager: Nelly Díaz Rodriguez  

Designers: Silvia de Marta* (Scenic Design), Christopher Annas-Lee (Lighting Design), Silvia de Marta (Costume Design), April Kelli Sturdivant (Sound Design), Álvaro Luna (Video Design), Alicia Tessari (Properties Design),  

Cast: Erick Sotomayor (Man in the Street 1, Antonio de Sosa, Jerónimo Velasquez, Juan Saenz) Soraya Padrao (Isabel, Ana de Villafranca, Woman), José González (Diego, Man in Tavern, Man in Street 3), Eric Robledo (Juan Gil, Gaspar de Torres Man in Street 2, Doctor), Samy Khalil* (Martín, Man in tavern), Óscar de la Fuente* (Cervantes), Luz Nicolás (Catalina, Magdalena, Woman in Tavern), y Eugenio Villota* (Lope de Vega, Juan Blanco de Paz).  

*The participation of these artists has been possible with support from the Internacionalización de la Cultura Española (PICE) of Acción Cultural Española (ACE).  

Production Staff: Lena Salins (Production Manager), David Peralto (Production -Spain), Mariano Vales (Composer), Olga Reguillon (Production Management -Spain), Pedro Sánchez (Assistant Video Designer), Brian Gillick (Assistant Set Designer), Alida Yath, Laura Rodríguez (House Managers), Jenny Cisneros (Wardrobe/Backstage Manager), Alex Keen (Master Electrician), Trey Brazemeal, Alison Burris, Paul Callagahan, Nate Collard, Stefanie Dehart, James Neylon, Gordon Nimmo Smith, Josh Taylor (Electricians), Kiyem Ali, Marcos Armenteros, April Kelli Sturdivant, Leila Spolter, Thurston Reyes (Carpenters), Leila Spolter (Scenic Charge), Carolyn Hampton, Chandish Nester (Scenic Painters), Nelly Díaz-Rodríguez (Light Board Operator), April Kelli Sturdivant (Sound Board Programmer and Operator), Laura Etabbakh (Surtitles Programmer), Esther Gentile (Surtitles Operator), Stan Weinstein, Rose Campiglia (Photographers), Watermark Design (Graphic Design), Daphne Figuerero Gerig (Playbill)  

Reviews:  
“… Kudos along with a standing ovation to José Luis Arellano Garcia for his team of actors, some who play multiple roles. Martín, who adopts the Sancho Panza role for Cervantes, is played solidly with aplomb and flair by Samy Khalil, (a television actor from Spain). Martín gives us a portrait of Cervantes, as if reciting a prologue. Cervantes, played by Oscar de la Fuente, hires Martín, as a supportive biographer, to record his life. As Martín describes it, a regal Cervantes strides from door frame to door frame of the three upstage arches. Cervantes stops and slowly turns in the last frame. It is as if a fullbodied portrait comes to life. The effect sent chills to my spine, it was so convincing….Oscar de la Fuente, an awardwinning European actor, known for his classical roles, brings a gravitas and passionate commitment in playing the gargantuan role, Cervantes. Playwright Casanovas presents Cervantes as both a young and an
old man, in 1614, as he reflects 20 years. (Occasional projected date lines help. There could be more.)” Rosalind Lacy – DC Theatre Scene - September 13, 2016

“Commissioned by GALA and performed to commemorate the 400th anniversary of Cervantes’s death, “Cervantes” revels in sensational twists, at least a portion of which are based in the historical record. Conspiracy. Adultery. Blackmail. Imprisonment and ransom. Defamatory sonnets. The looming specter of the Holy Inquisition. All these plot points feature in “Cervantes,” which, in this production, even includes a flagellation scene. (Produced with the Spanish theater company Acción Sur, “Cervantes” is performed in Spanish with English surtitles.) Yet, despite such piquant storytelling elements, Catalan playwright Casanovas manages to keep the play’s central conflict hooked to the protagonist’s writing life. Much of the narrative concerns events that follow the 1605 publication of the first part of Cervantes’s seminal novel “Don Quixote.” Years later, the willful but introspective Cervantes (Óscar de la Fuente) learns that, before he has finished work on “Don Quixote, Part II,” a counterfeit manuscript with that title has gone on the market. Today's Headlines newsletter Sign up Outraged, Cervantes goes off in search of the culprit behind the bogus book, bringing along with him, as helper, a young man named Martín (Samy Khalil). During the quest, Cervantes’s memories play out as flashbacks.”


V ANNUAL INTERNATIONAL FILM FESTIVAL October 26 through 30, 2016

REEL TIME AT GALA – México – Argentina – El Salvador –
Curator: Carlos Gutierrez (Cinema Tropical)

LINE UP

LA CALLE DE LOS PIANISTAS (PIANISTS STREET), Directed by Mariano Nante, Argentina, 2015, 85 min. Documentary.
Featuring Martha Argerich, a 2016 Kennedy Center Honors recipient. In Spanish, English, and French with English subtitles.
Post-film discussion with director Mariano Nante, introduced by Argentine actress Carla Peterson. Reception by the Embassy of Argentina.

ALBORADA (DAWN), Directed by Paula Heredia, El Salvador, 2015, 54 min. Documentary.
Post-film Q&A with director Paula Heredia and Eduardo López, co-director and producer of The Harvest of Empire. Reception by the Embassy of El Salvador.

LA DELGADA LÍNEA AMARILA (THE THIN YELLOW LINE), Directed by Celso García, Mexico, 2015, 95 min.
Starring Damián Alcazar (The Chronicles of Narmia: Prince Caspian), Silverio Palacios (Y Tu Mamá También), Américo Hollander, Gustavo Sánchez Parra (Amores Perros), and Joaquín Cosios (Savages).
Post-film discussion with actor Américo Hollander, introduced by Alberto Fierro, Executive Director of the Mexican Cultural Institute. Reception follows, courtesy of the Mexican Cultural Institute/Embassy of Mexico.

CÓMO GANAR ENEMIGOS (HOW TO WIN ENEMIES), Directed by Gabriel Lichtmann, Argentina, 2015, 78 min.

LA CALLE DE LA AMARGURA (BLEAK STREET) (Mexico), Directed by Arturo Ripstein, Mexico/Spain, 2015, 99 min.

FLOR SILVESTRE (WILD FLOWER) (Mexico), Directed by Emilio Fernández, Mexico, 1943, 94 min. Classic Film.
Starring Dolores del Río and Pedro Armendáriz.

Post-film discussion with Dr. Barbara Tennenbaum, Mexican specialist, Library of Congress (Retired).

EL INCENDIO (THE FIRE), Directed by Juan Schnitman, Argentina, 2015, 95 min.
Starring Juan Barberini and Pilar Gamboa.

Post-film discussion with Argentine actress Carla Peterson

Fuego Flamenco XII November 4-13, 2016
Twelth International Flamenco Festival
Lynne and Joseph Horning, Honorary Producers

Salvador November 4-6, 2016
Flamenco Aparicio Dance Company
Directed by Edwin Aparicio and Aleksey Kulikov
Choreography by Edwin Aparicio, Gonzalo Grau, Anna Mendez

Company Dancers: Mariana Gatto-Duran, Catherina Irwin, Sarah McKenney, Dana Shoenberg, Kyoko Terada
Musicians: Gonzalo Grau, Amparo Heredia, Francisco Orozco, Alejandro Pair Iriart, Juanito Pascual.

Los Silencios del Baile November 10-13, 2016
Choreographed and directed by Francisco Hidalgo
Presented with Fundación Conservatorio Flamenco Casa Patas

Dancers: Francisco Hidalgo, Rubén Puertas, Lucía de Miguel
Guitar: José Almarcha
Singer: Trini de IaIsla and Roberto Lorente
Flamenco en familia November 5, 2016
With members of the Spanish Dance Society

Production staff: Alberto Segarra (Lighting and Projections Design), Brendon Vierra (Sound Design), Kathi Beste (Stage Manager), Reuben Rosenthal (Technical Director), Lena Salins (Production Manager), Jenny Cisneros (Light Board Operator), April Kelli Sturdivant (Sound Engineer), Kiyem Ali, Marcos Armenteros, Devin Mahoney (Carpenters), Alex Keen (Master Electrician), Elliot Shugoll, Xingyeng Peng, Cheryl Gnerlich, Delbis Cardona (Electricians), Veronica Weston Studios, Silvia Del Barrio (Photographers), Alisa Yath and Sarah Wilby (House Manager), Daphne Figuerero Gerig (Playbill)

Reviews:
“Whereas Aparicio is not a Spaniard or from a family steeped in flamenco history, he is in so many ways a true gypsy. He brings to life the renegade and rebel nature of the outsider, the deep passion and sensibility and the exotic face and body of someone right out of the gypsy tradition. Edwin is our gypsy, the mongrel mixture of the Americas, Africa and Spain that is our multicultural, metrodiverse expression. He represents what our community and region has become and his desire and passion for flamenco is a noble journey. Surrounded by a troupe of accomplished dancers one of who represents the young Aparicio and the same musical accompaniment as in prior spectacles, headed by the piercing, elegiac voice of Amparo “La Repompilla” Heredia direct from Spain, Edwin Aparicio provides a first class performance that mixes a great many genres into one potpourri of extravagant, luxurious, rich delight. The only thing missing right now from his repertoire is more performances to exhibit these special gifts and delight a larger audience.” José Sueiro – Metro Diversity – November 11, 2016

I too Speak of the Rose February 2- 6, 2017
Yo Tambien Hablo de la Rosa
In Spanish with English surtitles
By Emilio Carballido
English translation by William T. Oliver
Directed by Hugo Medrano
Stage manager: Tasitami Duchicela

Designers: Daniel Pinha (Scenic Design), Alberto Segarra (Light Design), Alicia Tessari (Costume Design), Neil McFadden (Sound Design), Jessica Cancino (Properties Design), Marta Calderon (Choreography)

Cast: Edwin R. Bernal (Maximiliano Gonzalez), Marta Carton (Old Street Vendor, Teacher, Toña’s Mother), Oscar Ceville (Poor Man, Dancer 1, First Professor), Roberto Colmenares ((Newspaper
Vendor, Male Scavenger 1, Friend), Sharon Desiree (Toña), Julieta Egurrola (Medium), Peter Pereyra (Man, Male Student, Poor Boy, Dancer 2, Lecturer), Chema Pineda-Fernandez (Candy Vendor, Male Scavenger 2), Jessyka Rodriguez (Woman at Bus Stop, Poor Girl), Lorena Sabogal (Female Scavenger 1, Friend, Poor Woman, Polo’s Mother) Manolo Santalla (Don Pepe, Second Professor), Steven Soto (Polo), Melissa Strova Valencia (Female Student, Female Scavenger 2, Toña’s Sister)

**Production Staff:** Lena Salins (Production Manager), Reuben Rosenthal (Technical Director), Marta Calderon (Choreography), Alida Yath and Laura Rodriguez (House Managers), Jenny Cisneros (Wardrobe/Backstage Manager), Alex Keen (Master Electrician), Nathaniel Collard and Ian Clarr, Stefani DeHart, Cody Whitfield (Electricians), Devin Mahoney (Master Carpenter), Kiyem Ali, Ethan Carleton, Christian James (Carpenters), Sandi Reinhart (Scenic Charge), Chandish Nester (Scenic Painter), Tsaitami Duchicela (Light Board Operator), April Kelli Sturdivant (Sound Board Operator), Laura Ettabbakh (Surtitles Programmer), Esther Gentile (Surtitles Operator), Stan Weinstein (Photographer), Watermark Design (Graphic Design), Daphne Figuerero Gerig (Playbill)

**Reviews:**

“When the Lecturer appears in the Gala Hispanic Theatre production, directed by Hugo Medrano, he exudes a bouncy energy and talks like a game show host. But his spiel is cerebral: Indicating a screen, he asks the audience which of three projected images represents an authentic rose: Is it the rose bloom, the rose petal or the rosepetal fiber as seen through a microscope? This riddle is, in some ways, the key to “Yo También Hablo de la Rosa,” an idiosyncratic work whose social commentary is buttressed by flights of poetry and quirkily expressed insights on how humans parse reality. The Medium (the compelling Julieta Egurola, one of Mexico’s leading actors) and the Lecturer (Peter Pereyra) represent the more fanciful and philosophical reaches of the play, which was first staged in 1966. (The Gala production, performed in Spanish with English surtitles, is billed as the U.S. premiere.) …More naturalistic are two characters who provide a narrative throughline: Toña and Polo (Sharon Desiree and Steven Soto, both persuasively youthful), teens from impoverished families. Larking about in a junkyard, they accidentally derail a freight train. (Daniel Pinha designed the aptly bleak set, with its curving rail tracks. Alberto Segarras devised the expressionistic lighting.)” Celia Wren – The Washington Post – February 8, 2017

**Miss Cuarenta** July 15-16, 2016

**Miss Forty**

**Written and performed by Paula Arcilla** (Colombia)
Libretto: Paula Arcila
**Directed by:** Leandro Fernandez
In Spanish only
Production Staff: Nelly Diaz Rodriguez (Stage Manager), Jenny Cisneros (Light Board operator), Lena Salinas (Production Manager), Reuben Rosenthal (Technical Director), April Sturdivant (Sound Operator), Laura Rodriguez (House Manager), Pipe Jaramillo (Photography), Reina Venturini (Graphic Design), Dubraska Vale Lazardy (Playbill), Luisa Millan (Director’s Assistant), Tsaitami Duchicela (Stage Manager), Ryan O’mara (Light Design), Reuben Rosenthal (Technical Director), Lena Salins (Production Manager), April Kelli Sturdivant (Sound Board Operator), Dubraska Vale Lazardy (Program)

Silenced Within Me  June 2 & 3, 2017

Callado conmigo
In Spanish with simultaneous interpretation in English

Created and Directed by Elia Arce
Production Manager: Loris Bradley
Original sounds and music: Maria Isolina

In alliance with Mary’s Center

Cast: Yenni Maldonado, Zeferina Avila, Luisa Millan, Ena Hernandez, Maria Montano

Production Staff: Luisa Millán (Direction Assistant); Tsaitami Duchicela (Regende de Escena); Ryan O’Mara (Lighting Designer); Reuben Rosenthal (Technical Director); Lena Salins (Production Manager); April Kelli Sturdivant (Sound Operator); Dubraska Vale Lazardy (Program)

Review:
“Because many of the victims of domestic violence today are Latinos, GALA Hispanic Theatre has now taken on the role of a deus ex machina—the god, in Greek theater, who descends from above to set everything right—by mounting a staged reading that allows the victims of abuse to speak out, and thus expose the terrible violence to which they have been subjected. Called Callado Conmigo (Silenced Within Me), the dramatic piece, which was presented at two performances in early June, was performed in Spanish by a cast of brightly clad, barefoot women who were all survivors of domestic abuse. Each told fragments of the others’ stories, allowing them to laugh at the beatings and threats that all, in one way or another, had endured. Like the audience, the performers learned by listening.

Joining the cast on stage were the author and director, Elia Arce, and the singer-composer, Maria Isolina. (Arce is originally from Costa Rica and now a citizen of the US, while Isolina is a native of Honduras.) Both women, who are well-known theater professionals, kept the stories moving, interjecting voice and guitar—and occasionally dance—to the otherwise static presentation.” Ravel Brickman – DC Metro Theatre Arts – June 6, 2017

Baby Boom en el Paradiso March 25 & 27, 2017
In Spanish only

By Ana Istarú (Costa Rica)

Directed by Roberto Salomón

Cast: Regina Cañas

Production Staff: René Figueroa (Photography), Reuben Rosenthal (Technical Director and Light Operator), Lena Salins (Production Manager), April Kelli Sturdivant (Sound Operator), Dubraska Vale Lazardy (Playbill)

Reviews: El gran logro de la obra es llevar al escenario con una gran mordacidad y crítica de las vicisitudes, prejuicios y problemas de una mujer que no ha podido embarazarse después varios años de estar casada. Los estigmas sociales y la inseguridad que esta ansiedad causan son quizás el mensaje crítico de la obra. Para el público salvadoreño del área metropolitana de Washington esta nueva faceta de Regina Cañas fue novedosa, ya que con su habilidad histriónica nos hizo reír y aplaudir sin parar durante el transcurso de la obra. – Hola Cultura MArch 31, 2017

PASO NUEVO Youth Program

Aliens: Our Story Of The Human Race Friday January 13, 2017
Extranjeros: Nuestra historia de la raza humana
Guest Artist Dancers: Tosca Green and Estanley Chavez
Directed by Quique Aviles and Mathew Vaky

Paso Nuevo Youth Ensemble: Mason Berry, Jordan Berry, Melissa Cadena, Jose Coca, Christian Diaz, Jason Flores, Jocelyn Gonzales, Fatima Gonzalez Cruz, Karina Gonzalez, Christy Lara, Tania Latina, Marselina Lopez, Fe Miranda, Te’Wan Moses, Darcy Rodriguez, Jacqueline Sibrian, Michael Ventura.

Production Staff: Quique Aviles, Thomas Workman, Mathew Vaky (Directors), Jenny Cisneros (Light designer & Board Operator, Jenny Cisneros (Light Designer & Board Operators), Nate Taylor, Chris Sanchez (Sound Designers & Board Operators), Alicia Tessari (Costumes), Jose Coca, Marcelo Medrano (Stage Managers), Reuben Rosenthal (Technical Director), Stephanie Reyes (Graphics), Melissa Cadena (Photography), Dubraska Vale (Program), Production Volunteer (Dale Andrew Batoon)

We Are Us May 17th, 2017
In Collaboration with the Washington Theatre Lab School and the Dramatic Arts
Directed by Quique Aviles and Mathew Vaky
Opening performance & Music By Chris Wonder
Paso Nuevo Youth Ensemble: Kevin Amaya, Yennifer Amaya, Jordan Berry, Gabriel Canola, Marc Chacon, Jose Coca, Walter Cruz, Omar Ducoure, Jason Flores, Cici Frias, Fatima Gonzalez, Tania Latin, Vanessa Marselina Lopez, Keylin Martinez, Te’Wan Moses, Shane Outlaw, Darcy Rodriguez, Evelyn Rosales, Duvien Salmeron

Production Staff: Quique Avilés, Matthew Vaky, Thomas Workman (Directors); José Coca (Stage Manager); Cici Frías (Assistant Stage Manager); Chris Wonder (Sound Designer); Alicia Tessari (Costumes); April Kelli (Sound Board Operator); Jenny Cisneros (Light Board Operator); Reuben Rosenthal (Technical Director); Stephanie Reyes (Graphics and Photography); Dubraska Vale (Program)

In The Heights April 20- May 21, 2017
Music and lyrics by Lin-Manuel Miranda
Conceived by Lin-Manuel Miranda
Book by Quiara Alegria Hudes
Spanish version by Amaury Sanchez, adapted for GALA by Salgado Productions
Direction and Choreography by Luis Salgado
Music Direction by Walter “Bobby” McCoy
Producer: Hugo Medrano
Stage manager: Amanda Landis

Designers: Elizabeth J. McFadden (Scenic Design), Christopher Annas-Lee (Lighting Design), Robert Croghan (Costume Design), Roc Lee (Sound Design), Tomy Koehler (Properties Design),

Cast: Myriam Gadri (Graffiti Pete), Juan Luis Espinal (Usnavi), Feliz Marchany (Piragüa Guy), Michelle Rios (Abuela Claudia), Gabriella Perez (Carla), Scheherazade Quiroga (Daniela), Jose F. Capellan (Kevin), Shadia Fairuz (Camila), Rafael Beato (Sonny), Vaughn Ryan Midder (Benny), Veronica Alvarez (Vanessa), Laura lebrón (Nina), Doreen Montalvo (Bolero Singer)

Musicians: Walter "Bobby" McCoy, Jake Null, Mila Weiss, Dana Gardner, Don Junker, Ben Young, Doug Elliott, Cindy Elliot, Alex Aucoin, Manny Arciniega, Deborah Jackson, Lindsay William, Jaime Ibacacie, Dan Rlgs

Production Staff: Reuben Rosenthal (Technical Director), Heather Hogan (Creative Consultant), Valeria Cossu (Associate Director), John Alix (Assistant Choreographer), Ryan O’Mara (Assistant Light Designer), Moyenda Kulemeka (Costume Assistant), Jackie Bautista (Assistant Stage Manager), Jenny Cisneros (Production Assistant/Wardrobe Manager), Jenny Hall (Master Electrician), Le Scenic Productions (Scenic Elements), Devin Mahoney (Master Carpenter), Robert Hamilton (Carpenter), Lisa Newberry (Scenic Charge), Cat Gill (Scenic Painter), Amanda Landis (Light Board Operator), April Kelli (Live Mix Engineer), Joey Kaitany (Deck Audio), Lorena
Reviews:
“So there is a sense of linguistic homecoming for this kaleidoscopic story of contemporary life among the Americans of Puerto Rican, Dominican, Cuban, and Mexican descent in Manhattan’s Washington Heights to be sung in the language of its rollicking, struggling characters. And how grand for GALA Hispanic Theatre, the tenacious company tackling Spanish and Latin American plays in Columbia Heights, to be the one to produce it — in what the organization asserts is the U.S. premiere for this Spanish translation with English surtitles. And sung with verve in a highly entertaining, often impressively acted production, staged with evident affection by director/Choreographer Luis Salgado. With a nine-member orchestra conducted by Walter “Bobby” McCoy tucked away behind Elizabeth J. McFadden’s set of a row of urban storefronts, GALA’s “In the Heights” is commendable for its ambition. But a few technical kinks still need to be worked out. It’s important to be said that you don’t have to know Spanish to enjoy this evening. Many scenes and songs, adapted by Amaury Sanchez and Salgado Productions, alternate in Spanish and English. And in any event, salsa is a universal language. Initially, it is a bit tricky to follow along, especially in the hip hop sequences, as song verses shift from one language to the other and your eye has to move from the actors to the electronic message boards overhead. Once you’re acclimated, though, comprehension is not a problem. A party is what “In the Heights” strives to be. Salgado’s choreography gives the young, vibrant ensemble at GALA a platform to show off the best dancing in town — some of the best you may ever see in these parts. If we in the peanut gallery had half their energy, we’d be up there dancing, too.” Peter Marks – The Washington Post – April 24, 2017

GALita

Volcanoes: Tales of El Salvador
October 11-14 & 17-21 and October 8, 9, 22
Leyendas de El Salvador
By Cornelia Cody (El Salvador/USA)
Directed by Gustavo Ott
Producer: Hugo Medrano
Stage Manager: Tsaitami Duchicela
World Premiere Commissioned by GALA

Designers: Brian Gillick (Scenic Design), Mary Keegan (Light Design), Willliam D’Eugenio (Sound Designer), Alicia Tessari (Costumes & Properties Design), Lazaro Batista (Conga Drum)

Cast: Delbis Cardona (Cadejo 2, Raúl, Brother 1, Traveler, Volcano Tecapa, Roberto Colmenares (Judge Just, Immigration Judge, Brother 2, Volcano Chaparrastique), Karen Morales
(Grandmother, Soldier 2, Manager/Kizin, Tonio’s Wife), Chema Pineda Fernández (Cadejo 1, Scoundrel, Don Tonio), Melissa Strova Valencia (Child/Rosa, Soldier 1)

**Production Staff:** Reuben Rosenthal (Technical Director), Lena Salins (Production Manager), Marcos Armenteros, Devin Mahoney (Carpenters), April Kelli Sturdivant (Sound Operator), Alex Keen, James Neylor (Master Electricians), Stefanie DeHart, Chris Foote, Deion Ruhuic, Will Voorhees (Electricians).

**Reviews:**

“Volcanes centers on a Salvadoran family split between the US and El Salvador. In the course of a long-distance phone call from a brother (played by Delbis Cardona) who is now living in the US, to his sister (Melissa Strova Valencia) in El Salvador, the brother recounts popular Salvadoran folk tales which come to vivid life onstage. Folk tales such as Los Cadejos tell of mythical dog-like creatures who appear mysteriously and protect villagers from danger. Through the entire story, volcanoes serve as a metaphor for the personal danger and loss experienced in modern day El Salvador. Gustavo Ott’s atmospheric direction makes great use of music and masks, moving fluidly from moments of light hearted audience interaction to building ominous tension when danger appears.”  

Nicole Hertvik – DC Metro Theatre Arts – October 10, 2016

**Séneca: The Library Mouse** March 11-25, 2017

**Ratón de biblioteca**

*By Jorge Díaz (Chile)*

Bilingual Adaptation by Cornelia Cody commissioned by GALA

**Directed by Cecilia Cackley**

Producer: Huo Medrano

Stage Manager: Madison Lane

**Designers:** Jonathan Dahm Robertson (Scenic Design), Mary Keegan (Light Design), Roc Lee (Sound Designer), Alicia Tessari (Costume and Properties Design), Kathy Gordon (Choreography)

**Cast:** Lorena Berger (Bellaco, a cat), Pablo Guillen (Ramón, a street mouse), Karent Hinestroza (Rafael, a street mouse), Adrian Iglesias (Séneca, a Library mouse), Karen Morales (Raúl, a street mouse), Chema Pineda Fernandez (Benigno, a dog)

**Production Staff:** Reuben Rosenthal (Technical Director), Lena Salins (Production Manager), Devin Mahoney (Master Carpenter), Erick Pearson (Carpenter), April Kelli Sturdivant (Sound Operator), Chandish Nester (Scenic Charge), Lisa Newberry (painter), Alex Keen (Master Electrician), Matt Baldoni, Paul Callahan, Madison Lane, Ryan Logue, Elliot Shugoll, Joshua Taylor, Will Voorhees (Electricians)
Reviews:
“A trio of howling Cadejos, mythical doglike beings played by actors wearing jingling ankle and wrist bells, romp around GALA’s stage as lively piped-in Salvadoran music comes from overhead speakers. The beings perform cartwheels and somersaults and jump on a bed where Rosita, played by Melissa Strova Valencia, lies sleeping. Rosita, who is now living in El Salvador, has been dreaming about her brother in the United States. Homesick, she wants to be reunited with him. This folktale, resurrected by Cornelia Cody, touches on the universal yearning for family reunification, that is well-known to Salvadoran children who are expatriates… And let’s face it: During the diaspora, as Salvadoreans emigrated from El Salvador because of civil unrest or war, the travelers needed protection. “ Rosalind Lacey – DC Theatre Scene – October 11, 2016

Three Kings Day Celebration  January 8, 2017 11:30 am 12:30 pm / 2:00 pm 3:00 pm
Procession with Animals 1:30 pm
Master of Ceremonies: Alejandro Negrón, Agenda Radio DC

Production Staff: Heidi Rauch (Stage Manager), Rueben Rosenthal (Tech Director and Light & Sound), Lena Salins (Production Manager), Stan Weinstein (Photographer),

2015 - 2016 Season - ¡VIVA LOS 40!

YERMA September 10-October 4, 2015
In Spanish with English surtitles
By Federico García Lorca (Spain)
Adapted by Fernando J. López
Directed by José Luis Arellano García
English translation by Heather McKay
Producer: Hugo Medrano
Stage Manager: Kathryn Dooley

Designers: Silvia de Marta (Scenic Design, Costume Design), Christopher Annas-Lee (Lighting Design), Mariano Marín (Composer & Sound design), Alicia Tessari (Properties Design), Álvaro Luna (Video Design).

Cast: Mabel del Pozo (Yerma), Eric Robledo (Juan), Natalia Miranda-Guzmán (María), Iker Lastra (Victor), Luz Nicolás (Dolores).

Production Staff (USA): Ártemis López (Production Manager), Alida Yath & David Kriesberg (House Manager), Jenny Cisneros (Wardrobe/Backstage Manager), Lex Keen (Master
Electrician); Allison Burris, Stefani DeHart, Colin Diek, Aaron Fensterheim, Patrick Gillespie, Peter Goldschmidt, Thurston Reyes (Electricians); Michael Salmi (Master Crapenter); Ellen Houseknecht, Klyph Stanford (Carpenters); Carolyn Hampton (scenic Charge), Chandish Nester (Scenic Painter), Kathryn Dooley (Light Board Operator), April Kelli (Sound Board Programmer/Operator), Laura Etabbackh (Surtitle Programmer), Lonnie Tague, Stan Weinstein (Photographers); Watermark Desig (Graphic Design), Christopher Shell (Playbill).

Production Staff (Spain): David Peralto (Production Associate), José Luis Arellano García (Videographer), Pedro Sánchez (Video Editing)

Nominations & Awards:
2016 HELEN Hayes Awards Nominations: Silvia de Marta (Outstanding Set Design); Mariano Marín (Outstanding Sound Design); Luz Nicolás (Outstanding Supporting Actress in a Play); Iker Lastra (Outstanding Supporting Actor in a Play); Outstanding Ensemble; Outstanding Production. 2016 HELEN Hayes Awards: José Luis Arellano (Outstandin Director in a Play); Mabel del Pozo (Outstanding Actress in a Play); Christopher Annas-Lee (Outstanding Lights Design in a Play)

Reviews:
“The staged intermission is just one of many powerful sequences in this visually striking production, which represents the world premiere of Fernando J. López’s adaptation of García Lorca’s text. A Spanish playwright and scholar, López has distilled the play’s cast of characters down to five (plus Juan’s fleetingly glimpsed sisters) from a significantly larger number, heightening the tale’s starkness and mood of claustrophobia and thereby more efficiently conveying a sense of Yerma’s plight… The actors all do a fine job enriching their characters’ stylized contours with hints of naturalism. MirandaGuzmán aptly suggests a subdued young mother who feels highly ambivalent about her life. Lastra’s Victor smolders and menaces but demonstrates a real connection with Yerma. And del Pozo supplies a fierce portrait of a woman whose yearning is both a weakness and a strength.” Celia Wren – Washington Post. September 15, 2015

“The production, not for the faint of heart, is the graphic and often violent retelling of a woman named Yerma (which means “barren”) living in rural Andalucia who cannot conceive and is bound by a loveless marriage — and constrained by a repressive society. Her inability to have a child and her forbidden desires for another man contravened the mores of her time, but Lorca’s themes find surprising resonance today, examining the ongoing tension between motherhood and women’s roles in contemporary society.” Lisa Troshinsky – Washington Diplomat. September 30, 2015

SEÑORITA Y MADAME: THE SECRET WAR OF ELIZABETH ARDEN & HELENA RUBINSTEIN

La secreta Guerra de Elizabeth Arden & Helena Rubinstein
2016
In Spanish with English surtitles
By Gustavo ott (Venezuela)
English translation by Heather McKay
Directed by Consuelo Trum
Producer: Hugo Medrano
Stage Manager: Linda Bruce-Lewis

Designers: Mary Keegan (Lighting Design), Christopher Annas-Lee (Scenic Design), Robert Croghan (Costume Design); Caudia Aponte Stefanos Mavridis (Composition & Sound Design); Brian Gillick (Properties Design).

Cast: Ana Verónica Muñoz (Helena Rubinstein), Luz Nicolás (Elizabeth Arden), Cecilia de Feo (Reporter), Lorena Sabogal, Manuex (Camera man), Thais Menéndez (Australian 1/Manka/Colette/Regina/Virginia) Carlos Catillo (Thompson/ Lawyer/ Titus/ Lewis, Leader/Goering/Revlon).

Production Staff: Ártemis López (Production Manager), Reuben Rosenthal (Technical Director); Alida Yath, Laura Rodríguez (House Manager); Jenny Cisneros (Wardrobe/Backstage Manager), Bran Gillick (Associate Scenic Designer), Alex Keen (Master Electrician); Nathaniel Collard, Eric McMorris, Thurston Reyes, Josh Taylor, Cody Whitfield (Electricians); Michael Salmi (Master Carpenter) April Kelli, Amber Naylor, Paul “Beetle” Ring (Carpenters); arisa “Za” Johns (Scenic Charge), Pallis Bane (Scenic Painter), Brendon Vierra (Projection Engineer), Lynda Bruce-Lewis (light Board Operator), April Kelli (Sound Board Programmer & Operator), Laura Etabbakh (Surtitles Operator); Lonnie Tague, Stan Weinstein (Photographers); Watermark (Graphic design), Christopher Shell (Playbill).

Reviews:
“Ott’s play is surprisingly engaging for an otherwise obscure subject (with no particular Latino connection, Gala’s usual niche; the play is in Spanish with English surtitles)…. Señorita y Madame isn’t much of a history lesson, or a business lesson, though it touches on everything from the rise of fascism to the rise of modern advertising (with some wry observations by Arden on the intersection of the two). It can be seen as a feminist allegory, from a kind of Beyoncé, CEOasfemisticon perspective. But it’s more of a cautionary tale than a celebration: two of the first selfmade millionaire women whose personal squabbles blinded them to the Charles Revsons, Max Factors, and other male corporate competitors who would eventually overtake and absorb the empires they created.” Michael Paarlberg – Washington Caity Paper. February 12, 2016
“You shouldn’t miss this romp! The show promises to continue GALA’s string of nominations to the Helen Hayes Awards. It is brilliant, funny and riveting at times. Gustavo Ott, the playwright, has weaved a very original and bold story about two very public women over a period of 50 years, not an easy task to accomplish successfully. Add to that it is a funny, poignant,
philosophical script that covers topics such as anti-Semitism, feminism, sexism and the nature of love. Not only is the work of Gustavo Ott a glory, the selection of actors, in particular Ms. Arden performed by the fabulous Luz Nicholas, adds verve and bite to the show. Whereas Ana Veronica Muñoz is the very competent and capable Helena Rubenstein, all seriousness and narcissism, her role as the self obsessed, multi-millionaire and one time richest woman in the world, is overpowered by the wily, bitchy, over-the-top performance of Ms. Nicholas as the ambitious, anti-Semitic, bitter rival who will stop at nothing to steal the limelight and the industry leadership from her rival.” Jose Sueiro – MetroDversity. February 22, 2016

CHRONICLE OF A DEATH FORETOLD   April 7 – May 8, 2016
Crónica de una muerte anunciada
In Spanish with English surtitles
By Gabriel García Márquez (Colombia)
Adapted by Jorge Alí Triana
Directed by José Zayas
Producer: Hugo Medrano
Stage Manager: Lynda Bruce-Lewis

Designers: Elizabeth Jenkins McFadden (Scenic Design), Mary Keegan (Lighting Design), Alicia Tessari (Costumes and Properties), William D’Eugenio (Sound Design), Katie Bücher (Choreography), Jonathan Rubin (Fight Choreographer).


Production Staff: Lynda Bruce-Lewis (Stage Manager), Reuben Rosenthal (Technical Director); Michael Burke & Carl Smith, Chafica Kappaz and William Kappaz (Honorary Producers); Laura Rodriguez (House Manager), Jenny Cisneros (Wardrobe/Backstage Manager), Nathaniel Colliard (Master Electrician); Trey Brazeal, Khaiya Darnell, Stefanie DeHart, Skye Korzie, Brittany Shemuga, April Sturdivant, Lily Whitman (Electricians); Michael Salmi (Master Carpenter); Khayiya Darnell, Klyph Stanford, April Sturdivant (Carpenters); Carolyn Hampton (Scenic Charge); Chandish Nesner, Sam Shelton Scenic Painters); Sandi Reinhabds (Scenic Artisan), Lynda Bruce-Lewis (Light Board Operator), April Sturdivant (Sound Board Operator), Laura Etabbakh (Surtitles Programmer), Esther Gentile (Surtitles Operator); Rose Campiglia, Stan Weinstein (Photographers); Watermark Design (Graphic Design), Christopher Shell (Playbill).

Reviews:
“A taut and sometimes luminous production from GALA Hispanic Theatre. Adapted by Jorge Alí Triana from the novella by Gabriel García Márquez, and artfully directed by José Zayas, this lyrical but swift-moving drama weaves vivid images that spotlight a small town’s complicity in a
“Indeed, fate bears down on the characters like a speeding 18-wheeler in this brooding, poetic and humor-flecked play, now on view in a winningly intense GALA Hispanic Theatre production directed by José Carrasquillo.” Celia Wren – The Washington Post. June 7, 2016

“The story—a retelling of the Oedipus tale among Mexican-Americans along the border—is an ingenious blend of Greek tragedy and Hollywood comedy. Like much of Shakespeare, it is drama heightened by humor, with a lot of clowning around.” Ravelle Brickman – DC Metro Theater Arts.
Arts. June 6, 2016

"El Paso Blue", the new English/Chicano language play currently performing at GALA Theatre conforms to standard; well produced, strongly acted and brilliantly directed; the set design powerful and the lighting unique.” José Sueiro – MetroDiversity. June 11, 2016

FUEGO FLAMENCO FESTIVAL XI  November 6 – 15, 2015
Eleventh International Film Festival
Lynne and Joseph Horning, Honorary Producers

FLAMENCO MEN  November 6-8, 2015
Flamenco Aparicio Dance Company
Coreography by Edwin Aparicio
Directed by Edwin Aparicio and Aleksey Kulikov

Dancers: Edwin Aparicio, Domingo Ortega, Iván Vargas, Norberto Chamizo, Carlos Menchaca.
Singers: Curro Cueto, Héctor Márquez.
Musicians: Ricardo Marlow, Behzad Habidzai

FLAMENCO FRECUENCIES  November 12-15, 2015
Presented with Fundación Conservatorio Flamenco Casa Patas
Coreographed and directed by Karen Lugo

Dancers: Karen Lugo, Ricardo Moro.
Singers: Alicia Carrasco, El Trini
Musicians: José Manuel León, guel Hiroshi.

FLAMENCO EN FAMILIA  November 14, 2015
Interactive demostrations with Spanish Dance Society

Festival Production Staff: Christophert Annas-Lee (Lighting design), Brendon Verra (Sound Design), Jenny Csneros (Stage Manager), Ártemis López (Production Manager), Kathi Beste (Backstage Manager), April Kelli (Sound Engineer), Alex Keen (Master Electrician); Jennifer Carlson, Zach Dalton, Sara Pretz, Will Voorhies (Electricians); Alida Yath, Laura Rodríguez, David Kriesberg (House Manager); Christopher Shell (Playbill).

Reviews:
“Who believes a director who predicts his sequel to a comicbook franchise will be better than the last? But the director who claims “Flamenco Men II” is better than “Flamenco Men,” the original allmale Spanish dance performance produced by Gala Theatre in 2011? He is a man you should trust… “Flamenco Men II” balances carefully on the border between virtuosity and Latin
Lover schmaltz. In the opening ensemble number, the five men were dressed in black and often paused together, each curving a hand artfully above his head while giving the audience his best darkeyed, comehither stare. The circular patterns onstage were particularly slinky, and unison turns, in which the men spun in sync and then pounded the floor with a justwhirled heel, were an impressive display of dominance.” Rebecca Ritzel – Washington Post. November 8, 2015

IV ANNUAL INTERNATIONAL FILM FESTIVAL  December 9 – 13, 2015
REEL TIME AT GALA - Films from Mexico, Chile & Argentina
Films in Spanish with English subtitles

LINE UP
DISTINTO AMANECER (ANOTHER DAWN), Directed by Julio Bracho, Mexico, 1943, 108 min. Classic Film.
Starring Andrea Palma and Pedro Armendáriz.
Post-film discussion with film critic and programmer Anne Wakefield. Wine reception.
PROPAGANDA, Directed by Christopher Murray, Chile, 2014, 82 min. Documentary.
Post-film Q&A with director Christopher Murray. Reception follows, hosted by the Embassy of Chile.
THURSDAY, DECEMBER 10, 2015 (CHILE)
6:00 p.m. — Reception for exhibit by Chilean painter Max Sir.
Join Max Sir for the opening of Sor Juana Ines de la Cruz Project.
Post-film discussion with actor Gilberto Barraza.
Reception follows, hosted by the Mexican Cultural Institute.
LA GUERRA DE MANUELA JANKOVIC (MANUELA JANKOVIC’S WAR), Directed by Diana Cardozo, Mexico, 2014, 93 min.
Starring Karina Gidi, Hector Kotsifakis, and Mimi Vukovic-Kuric.
Post-film discussion.
LULU - Directed by Luis Ortega, Argentina, 2014, 84 min.
Starring Nahuel Pérez Biscayart, Ailín Salas, and Daniel Melingo.
Post-film discussion. Reception follows, hosted by the Embassy of Argentina.
EN LA PALMA DE TU MANO (IN THE PALM OF YOUR HAND), Directed by Roberto Gavaldón, Mexico, 1951, 90 min. Classic Film.
Starring Arturo de Córdova, Leticia Palma, and Ramón Gay.
Post-film discussion with film critic and programmer Anne Wakefield.
LAS NIÑAS QUISPE (THE QUISPE GIRLS), Directed by Sebastián Sepúlveda, Chile, 2013, 80 min.
Starring Francisca Gavilán, Digna Quispe, Catalina Saavedra, and Alfredo Castro.
Post-film discussion.
EN LA USA ME QUEDÉ  December 4 & 5, 2015
In Spanish only
Written and performed by Saulo García  (Colombia)
Directed by Valentín Álvarez-Campos
Song: Saulo García (lyrics), César Muñoz (music)

Production Staff: SGC Arts & Entertainment, Inc (Production), Alfonso Rey (Lighting Design), Valentín Álvarez-Campos (Stage Manager & Sound Operator), Jenny Cisneros (Light Operator), Ártemis López (Production Manager), Reuben Rosenthal (Technical Director), Alida Yath (House Manager), Jaime Rosas (Photographer), Rabb Point Miami (Logo Design), Dubraska Vale (Playbill).

GALita

DON QUIXOTE’S NEW ADVENTURES  October 20-23 and October 26-30, 2015
Nuevas aventuras de Don Quijote
World Premiere commissioned by GALA
Bilingual – English and Spanish
By Patricia Suárez (Argentina) and Cornelia Cody (El Salvador/USA)
Directed by Cornelia Cody
Producer: Hugo Medrano
Stage Manager: Tsaitami Duchicela

Designers: Osbel Susman-Peña (Scenic Design), Christopher Annas-Lee (Light Design), Alicia Tessari (Costume & Properties Design), Roberto Colmenares (Fight Choreography).

Cast: Lucrecia Basualdo (Ama, Dulcinea fea, Galley Slave 1, Dorotea), Roberto Colmenares (Don Quijote), Omar Alexander Iraheta (Sancho Panza), José Antonio Gonzalez (Cura, Carrasco, Pescador, Caballero), Thais Menendez (Sobrina, Dulcinea bella, Gines), Mick Thomas (Rocinante, Barbero),

Production Staff: Reuben Rosenthal (Technical Director & Carpenter), Ártemis López (Production Manager), E-hui Woo (Associate Light Designer), Jenny Cisneros (Assistant Costume Designer), Michael Salmi (Master Carpenter), Carolyn Hampton (Scenic Charge), Alex Keen (Master Electrician); Tyler Bristow, Nate Collard, Allison Frisch, Gabriel Macedo, Thurston Reyes, Cody Whitfield (Electricians); Stan Weinstein (Photographer), Daphne Gerig (Playbill).

Reviews:
“What’s unique about this production is how director Cornelia Cody introduces the windmill scene through interactive participation with the kids in the audience. Actor Thais Menendez as
Sabrina (Don Quixote’s niece) hands out pinwheels to the front row children, and asks them to twirl the blades by waving them in the air… Scenic designer, Osbel Susman Peña’s clever set starts in a backyard setting, represented by a clothes line strung between two cardboard cutout trees. A fold-out screen is painted with wandering paths going nowhere, like Don Quixote’s quests, and spidery-armed windmills, as children might draw them.” Rosalind Lacy – DC Theatre Scene. October 30, 2015

THE WORLD IS A HANKERCHIEF  March 7-19, 2016
El mundo es un pañuelo
Bilingual in Spanish and English
By Jorge Díaz (Chile)
Music by Vittorio Cintolesi
Bilingual adaptation by Victoria Golden & Hugo Medrano
Directed by Hugo Medrano
Producer: Abel López
Stage Manager: Tsaitami Duchicela

Designers: Osbel Susmán-Peña (Set & Costume Design), Mary Keegan (Lightening Design), Alicia Tessari (Properties & Costume Coordinator), Pedro Alfaro (Sound Design & Operator), Karen Morales (Coreography).

Cast: Sharon Desiree (Titiloco, el payaso), José A. González Álvarez (Mr. Fan, Salesman), Alex Iraheta (Cicus owner, Mr. Smoke, Pepin).

Production Staff: Reuben Rosenthal (Technical Director), Alex een (Master Electrician), Tsaitami Duchicela (Light Board Operator).

Reviews:
“In this delightful, droll allegory set to music, El Mundo es un pañuelo/The World is a Handkerchief, Chilean playwright Jorge Díaz, shows us the joy of diversity. This is a tale that addresses all with many levels of meaning. And in this bilingual adaptation by Victoria R. Golden and Hugo Medrano, we are deluged with witty, sparkling dialogue. Set designer Osel Susmán-Peña has created a stunning set of geometric shapes, reminiscent of a surrealist Joan Miró painting that captures beauty and lunacy. It’s a great whimsical visual that dramatizes how respecting persons of all colors leads to a life of deeper meaning and enjoyment.” Rosalind Lacy – DC Theatre Scene. March 14, 2016

THREE KINGS DAY CELEBRATION
La Fiesta de los Tres Reyes Magos  January 3, 2016
Master of Ceremonies: Alejandro Negrón
PASO NUEVO Youth Program

COME IF YOU DARE  October 30, 2015
Viene, si te atreves
In Spanish and English
Preview written by Paso Nuevo
Directed by Allina Collins Maldonado
Assistant Director: Tiffany Bird


PHOTOS IN THE FIRE… Blood makes you related Loyalty makes you family  December 18, 2015
FOTOS EN EL FUEGO…La sangre te relaciona La lealtad te hace familia
Preview written by Paso Nuevo
Directed by Allina Collins Maldonado & Justin Bell
Stage Manager: José Coca

Cast: Ana Gómez, Chris Martínez, Diana González, José Coca, Juanita Green, Jason Gómez, Kevin Najera, Karlyn Mcallister, Marvin Ruiz Chávez, Miguel Escobar, Olaedo Ukeekwe, Ulyssia Govan, Enma Frías, Gabriela Parahona Hernández.

Production Staff: Reuben Rosenthal (Technical Director, Sound Board Operator & Lighting Design), Chris Wonder (Sound Designer), Jenny Cisneros (Light Board Operator); Tiffany Bird, Matthew Vaky (Teaching Artist).

Reviews:
“Photos In the Fire demonstrated that these teens and older (some are graduates who are in college now) have produced a challenging one-act play with rising suspense, a climactic scene, and falling action. The resulting play succeeded in raising important questions about making life changing decisions.” Charles Miller – DC Metro Theater Arts. December 21, 2015

2014 – 2015 Season - Where cultures connect... Un enlace de culturas

CANCÚN September 11 – October 5, 2014
In Spanish with English surtitles
By Jordi Galceran
English translation by Anne García-Romero
Directed by José Zayas
Producer: Hugo Medrano
Stage Manager: Ártemis López

Designers: Mariana Fernández (Scenic Design), Joseph R. Walls (Lighting Design), Robert Croghan (Costume Design), Kenny Neal (Sound Design), Alicia Tessari (Costume Design), Ártemis López (Properties Design).

Cast: Luz Nicolás (Reme), Chani Martín (Pablo), Carlos Castillo (Vicente), Maggie Bofill (Laura).

Production Staff: Anna E. Bate (Production Manager); Alida Yath, David Kriesberg, Sinia Mejia (House Managers); Jenny Cisneros (Wardrobe/Backstage Manager), Aaron Haag (Master Electrician); Alison Burris, Benjamen Burke, Bevin Miyake, Joshua Midgett, Gabriel Rodriguez, John Rose-Carilton, Jon Rubin, Calvin Shaw (Electricians); Bella Faccia, Inc. (Scenic Construction), Katie Wertz (Scenic Charge); Brandon Roe, Katie Wertz (Sound Board Operators); Laura Ettabbakh (Surtitles Programmer), Esther Gentile, Laura Ettabbakh (Surtitles Operator), Lonnie Tague (Photographer), Watermark Design (Graphic Design), Christopher Shell (Playbill).

Reviews:
“In the fizzy romp “Cancún” at GALA Hispanic Theatre, two married couples drink too much and switch partners. That’s the short version, and it may bring to mind the 1969 film “Bob & Carol & Ted & Alice.” But the spouses swapping in “Cancún” takes a road far less traveled and definitely worth the trip… “Cancún” roils the waters of married life with the kind of nagging what if questions that fuel insomnia and discontent.
It concludes with an unexpected cosmic shrug that recalls an old punch line, “Everybody’s gotta be some place,” steering the story from Dr. Phil over to Einstein.” Jane Horwitz – Washington Post. September 16, 2014

“Director José Zayas and his cast handle the slapstick elements particularly well, with characters falling over lounge chairs and opening and closing doors in increasingly exaggerated motions. Lifeswap comedies seem to invite lowhanging fruit for cheap laughs, and as if to prove this point, Galceran and Zayas happily trot out some male nudity. The required grasp at profundity dictates that the character who exposes himself early will launch into an anguished monologue over unrequited love by play’s end. This monologue is a mirror version of one delivered in the first act by the other male character—two rigidly plotted moments of indecent exposure. In moments like this, Cancún feels too mathematical in structure, beholden to a karmic balance in its dual realities.” Andrew Lapin – Washington City Paper. September 19, 2014

LOS EMPEÑOS DE UNA CASA  February 5 – March 1, 2015
House of Desires
In Spanish with English surtitles
By Sor Juan Inés de la Cruz
English translation by Catherine Boyle
Directed by Hugo Medrano
Producer: Abel López
Stage Manager: Cecilia Cackley

Designers: Luciana Steconci (Scenic Design), Christopher Annas-Lee (Lighting Design), Ivania Stack (Costume Design), Adam W. Johnson (Sound Design), Alicia Tessari (Properties Design), Monalisa Arias (Fight Choreography).

Cast: Natalia Miranda-Guzmán (Doña (Ana), Luz Nicolás (Celia), Miguel Alejandro Amaguaña (Manuel), Alina Collins Maldonado (Leonor), Erick Sotomayor (Carlos), Carlos Castillo (Castaño), Roberto Colmenares (Don Rodrigo), Héctor Díaz (Hernando), Oscar Ceville (Don Juan), Mauricio Pita Don Pedro).

Production Staff: Reuben Rosenthal (Technical Director), Ártemis López (Production Manager & Sound Board Operator), Alida Yath, David Kriesberg (House Managers); Jenny Cisneros (Wardrobe/Backstage Manager), Alex Keen (Master Electrician); James Brown, Allison Burris, Matt Griffin, Jeny Hall, Mary Keegan, Sarah Pretz (Electricians); AJ Matolli (Master Carpenter); Austin Byrd, Lynda Bruce-Lewis, Fred Odom, Thurstun Reyes, Mary Seng, Klyph Stanford (Carpenters); Marisa “Za” Johns (Scenic Charge); Megan Hart, Carolyn Hampton (Scenic Painter); Cecilia Cackley (Light Board Operator), Laura Smith (Surtitles Programmer), Esther Gentile (Surtitles Operator); Lonnie Tague, Amir Lowery, Stan Weinstein (Photographer); Watermark Design (Graphic Design), Christopher Shell (Playbill).

Reviews:
“Crossdressing. Romantic intrigue. An elopement with violent consequences. There’s no lack of sensational material in “Los empeños de una casa,” a comedy from the Spanish Golden Age being presented at Gala Hispanic Theatre starting Feb. 5. The 17th-century play, whose title has been loosely translated as “House of Desires,” shows men and women scheming to break rules, satisfy passion and harness scandal to personal advantage. But the most sensational thing about the play may be its author — a nun.” Celia Wren – Washington Post. January 23, 2015

“Sor Juana’s poetic monologues are loaded with classical allusions and rhythmic parallelisms that could grow cumbersome and stilted. Yet Medrano’s skillful directing, and stage business give the text fluidity. Carefully crafted choreography keeps the actors lightfooted, the pace quick. Sweeping stage crosses and larger-than-life gestures keep the flow dynamic. The bombastic male characters, like Roberto Colmenares’ Rodrigo paired with Hector Dias’ Hernando, for example, capture the older generation’s hypocrisy and coverups of reality.” Rosalind Iacy – DC Theatre Scene. February 11, 2015

**MARIELA EN EL DESIERTO**  April 16 – May 10, 2015
**Mariela in the Desert**  
In Spanish with English surtitles  
**By Karen Zacarías**  
English translation by Karen Zacarías  
**Directed by Abel López**  
Producer: Hugo Medrano  
Stage Manager: Ártemis López

**Designers:** Ruthmarie Tenorio (Scenic Design), Christopher Annas-Lee (Lighting Design), Brian J. Shaw (Costume Design), Brendon Vierra (Sound Design), Alicia Tessari (Properties Design).

**Cast:** Roberto Colmenares (José), Luz Nicolás (Mariela), Renate Wallenberg (Olivia), Alina Collins Maldonado (Blanca), Miguel Alejandro Amaguaña (Carlos), Peter Pereyra (Adam).

Roberto Colmenares José  
Luz Nicolás Mariela  
Renate Wallenberg Oliva  
Alina Collins Maldonado Blanca  
Miguel Alejandro Amaguaña Carlos  
Peter Pereyra Adam

**Production Staff:** Reuben Rosenthal (Technical Director), Freddy Mancilla (Production Manager), Alida Yath, Sinia Mejia (House Managers); Jenny Cisneros, Laura Rodríguez, Maricela Metraux (Wardrobe/Backstage Manager), Alex Keen (Master Electrician); Mary Keegan, J. Cody Whitfield, Jenny Hall, Allison Burriss, Patrick Gillipie, Julian Fisher, Jeny Hall (Electricians); Michael Salmi (Master Carpenter); Patrick Derrickson, Sandi Reinhart, Klyph Stanford (Carpenters); Marisa “Za” Johns (Scenic Charge); Carolyn Hampton (Scenic Painter); Ártemis López (Light
Board Operator), Eric Wallace Brown (Sound Board Operator), Laura Smith (Surtitles Programmer), Esther Gentile (Surtitles Operator); Lonnie Tague, Stan Weinstein (Photographer); Watermark Design (Graphic Design), Christopher Shell (Playbill).

Reviews:
“This is just one of many deft sequences in this stirring production, which unfurls in a sparsely furnished house with stucco walls and a corner cluttered with old canvases and an easel. (Ruthmarie Tenorio designed the sets.) This is the desert home that Mariela and José have made for themselves, following a heady interlude in Mexico City, where they hobnobbed with the likes of Diego Rivera and Frida Kahlo. In moving to the desert, the two had sought more scope for their creativity; instead, they soon find themselves forgotten by the world. Years later, when José falls ill, and the grownup Blanca is struggling with her own artistic ambitions, the family must confront old sorrows and rehash old decisions, as a longburied secret emerges. With motifs that include the purpose of art, the bitterness of failure and the hard choices that have historically faced women, “Mariela” is a substantive play, as well as an elegantly crafted one. And here, the play has its funny moments, too.” Celia Wren – Washington Post. April 20, 2015

“Women who behave rarely make great artists. Local D.C. playwright Karen Zacarías and a Wellpolished GALA Hispanic Theatre cast and technical team present us with a strange, Tragicomic masterpiece that introduces us to outsiders living in the desert, where characters are up against vast open spaces and nothingness. This is a complex play about the sacrifice it takes not only to become an artist but also to remain one. Mariela in the Desert has gone through several rewrites and the results are stunning. This mesmerizing production that illuminates Zacarias’ intense, imagistic language builds slowly through clearly defined flashbacks. From a calm surface, it erupts like an earthquake at the end. Director Abel López’ sensitive directing enriches Zacarias’ language with memorable stage images.” Rosalind Lacy – DC Thatre Scene. April 21, 2015

LAS POLACAS: THE JEWISH GIRLS OF BUENOS AIRES – June 4-28, 2015
In Spanish with English surtitlesBook by Patricia Suárez-Cohen
Music & Lyrics by Mariano Vales
English adaptation of lyrics and text by Bari Biern
Directed by Mariano Caligaris
Musical Director George Fulginiti-Shakar
English Surtitles by Heather McKay
Producer: Hugo Medranó
Stage Manager: Abbey Bay

Designers: Luciana Steconci (Scenic Design), Mary Keegan (Lighting Design), Collin Ranney (Costume Design), Jesse Free (Sound Design), Alicia Tessari (Properties Design), Howard Breitbert (Music Conductor).
Cast: Samantha Dockser, Ana Fontán, Martín Ruiz, Joshua Morgan, Amy McWilliams, Juan Bianchi, Carlos E. Macher.

Musicians: Howard Brietbart, Joan Singer, Emmanuel Trifilio, John Nazdin, Jessica Zweig.

Production Staff: Reuben Rosenthal (Technical Director), Freddy Mancilla (Production Manager), Alida Yath, Sinia Mejia (House Managers); Ellen Houseknecht (Wardrobe/Backstage Manager), Alex Keen (Master Electrician); Tyler Bristow, Sean Doyle, Peter Goldschmidt, Matt Griffin, Grant Hill, Dan Janes, Patricia Stasik (Electricians); Patrick Derrickson, Thurston Reyes, Deion Roulhac, Ellen Houseknecht (Carpenters); Abbey Bay (Light Board Operator), April Kelli (Sound Board Operator), Laura Ettabbakh (Surtitles Programmers); Lonnie Tague, Stan Weinstein (Photographer); Watermark Design (Graphic Design), Christopher Shell (Playbill).

Nominations & Awards
2016 HELEN Hayes Awards Nominations: Mariano Caligaris (Outstanding Director in a Musical); George Fulginiti Shakar (Outstanding Musical Director in a Musical); Martín Ruiz (Outstanding Lead Actor in a Musical); Ana Fontán (Outstanding Supporting Actress in a Musical); Outstanding Musical Production.

Reviews:
“Emotionally revitalizing, experimental and spectacular. This gut-wrenching ground-breaker exposes hidden Argentinian history, so expect the unexpected in this well-constructed musical by Patricia Suárez-Cohen. Composer/lyricist Mariano Vales has created spell-binding, beguiling lyrics set to minor-keyed music, echoing Slavic-Jewish toe-tapping folk tunes. The mix will keep you edgy with suspense, knocked dizzy and breathless, even inspired. Everything integrates into an organic whole. Even the lighting designed by Mary Keegan, that bathe the stage crimson in moments of violence. Overall, the musical, which has no dance number, has the syncopated rhythm of a tango. The twists and deep lunges of the plot imitate that Latin dance.” Rosalind Lacy – DC Theatre Scene. June 9, 2015

“This innovative work and world premiere musical, written by Patricia Suarez-Cohen, with music and lyrics by Mariano Vales, and English adaptation by Bari Biern, is a captivating look into the seedier past of Argentina. If you are looking for a night of innovative, raw, powerful, and inspiring theater you must see Las Polacas: The Jewish Girls of Buenos Aires this month at GALA Hispanic Theatre.” Anne Vandercook – DC Metro Theater Arts. June 10, 2015

“Las Polacas tells a familiar tale—that of the immigrant with big dreams shattered in the new world—but what makes GALA’s production unique is not just its setting but its musicality and
cheeky sensibility. When the singing and the drama come together, belatedly, Las Polacas is a compelling new work that doesn’t shy away from its subject but isn’t gratuitous about it either, and even manages to have some fun along the way.” Michael Paarlberg – Washington City Paper. June 12, 2015

FUEGO FLAMENCO FESTIVAL X
Lynne and Joseph Horning, Honorary Producers. Including three events:

APARICIO’S DAZZLING DECADE / UNA DÉCADA DE ORO
November 7-9, 2014
Flamenco Aparicio Dance Company
Directed by Edwin Aparicio

Dancers: Edwin Aparicio, Iván Vargas, Norberto Chamizo, Genevieve Guinn, Anna Menéndez, Alex Miton, Kyoko Terada, Cecilia Terrasa.
Singers: Amparo Heredia, Héctor Márquez.
Musicians: Ricardo Marlow, Gonzalo Grau.

Review:
“Los espectáculos de Edwin más bien podrían llamarse ‘ballets flamencos’. Sus actuaciones siempre contienen coreografía de bailes en conjunto con 6 a 8 bailarines formando fila y dando pasos ensayados, untándole a estas expresiones una estética y una elegancia que señalan un paraje y una configuración más bien de obra de ballet en vez de los tablaos del flamenco común. El concepto y la armonía de las creaciones de Aparicio se han ido puliendo a través de estos últimos 10 años mientras Aparicio presentaba su obra y su compañía año tras año en la sala favorita de sus creaciones. Como inicio este año del festival “Fuego Flamenco X”, tradición ya arraigada en nuestro Teatro GALA: Centro Nacional para las Artes Escénicas, las tres presentaciones del espectáculo de Aparicio, ‘Una Decada de Oro’, se llevaron a cabo frente a un salón alborotado de su entusiasta público.” José Sueiro – Washington Hispanic (Farándula) -

FLAMENCO(S) DE PLOMO Y COBRE November 13-16, 2014
Presented with Fundación Conservatorio Flamenco Casa Patas
Choreographed by Mariana Collado and Carlos Chamorro
Directed by Mariana Collado

Dancers: Mariana Collado, Carlos Chamorro
Singers: Naike Ponce, Ismael de la Rosa
Musicians: Bettina Flater, Jaime González, Víctor Guadiana

Reviews:
“Flamenco is a dance style that often reels you in with its smoldering heat and intensity. But in Mariana Collado’s performance Thursday at Gala Hispanic Theatre in the District, it was her raw vulnerability that made her so captivating. From the first moment of the show, when she appeared under spotlight staring intensely at the audience, she seemed to be asking you to heal her. Everything that came after — the unfurling arms, the insistently stamping feet — seemed like her way of trying to purge her pain and confusion. Collado was also one of the choreographers of the program, and her composition skills glowed most vibrantly in a section called “Calina,” in which she donned a bright yellow dress and practically made a dance partner out of its massive train of ruffles…Carlos Chamorro, sometimes a partner to Collado and sometimes a soloist, brought an appealing modern sensibility to a traditional art form. His arms moved as if they were weightless, eschewing some of the upper body tension that is typical in this style.” Sarah Halzack – The Washington Post. November 14, 2014

FLAMENCO EN FAMILIA
Interactive demonstrations with Spanish Dance Society
November 15, 2014

Festival Production Staff: Andrés Holder (Lighting design), Brendon Verra (Sound Design), Ártemis López (Stage Manager), Anna Bate (Production Manager), Kathi Beste (Backstage Manager), Alex Kopp (Sound Engineer), Alex Keen (Master Electrician); Samuel Buckley, Peter Goldschmidt, Matt Griffin, Alexander Henry, Sarah Pretz, Jessica Short, Will Voorhies (Electricians); Alida Yath, David Kriesberg, Sinia Mejia (House Manager); Christopher Shell (Playbill).

GALita
TUM TICA
October 14-25, 2014
By Cecilia Cackley
Bilingual adaptation by Karin Tovar
Directed by Tom Mallen
Musical production by Diana Sáez, Racial Suárez, Lucumi Studios, and Patricia Vergara.
Stage Manager: Ártemis López

Designers: Elizabeth Jenkins McFadden (Scenic Design), Joseph R. Walls (Light Design), Collin Ranney (Costume Design), Alicia Tessari (Costume Coordinator), Genna Davidson (Puppet Design), Neil McFadden (Sound Design), Diana Sáez (Musical direction).

Cast: Miguel Amaguaña (Alex), Roberto Colemares (Abuelo), Jerry Daniel (Francisco, Tim), Carol Spring (Brianna, Tía Laura), Karin Tovar (Natalia, Carla).
Production Staff: Reuben Rosenthal (Technical Director), Anna Bate (Production Manager), Alida Yath, Sinia Mejia (House Managers); Jenny Cisneros, Laura Rodríguez, Maricela Metraux (Wardrobe/Backstage Manager), Alex Keen (Master Electrician); Christian Campbell, Colin Dieck, Helen Garcia-Alton, Matthew Griffin, Derek Jones (Electricians); Bella Faccia, Inc. (Construction Master); William Garay, Katie Wertz (Sound Operator), Daphne Figuerero Gerig (Playbill).

Reviews:
“In a striving-to-be-perfect Latino jazz band rehearsal, guitarists Brianna (Carol Spring), Tim (Jerry Daniel) and Alex (Miguel Amaguana) strum furiously and sound terrible. Brianna and Tim gang up on Alex, telling him he needs to switch to drums for the group’s survival. "We need rhythm- something to keep us together," Brianna says…
But what’s noteworthy is the courageous way Cackley dissects the differences in sounds in Latin American musical instruments and creates an erudite play delightful for kids and adults. Timbales, conga drums, tamboras, and bombos, poised to be played in the upstage area, embody a vast array of sound. The timbales, single-headed, shallow-depth, metal drums emit a higher pitch than the deeper, staved, barreled Congas. And the street musician, Francisco, tells Alex how timbales were made famous by the Latino "King of Latin Music, Tito Puente." Rosalind Lacy – DC Theatre Scene. October 16, 2014

GALita
FÁBULAS MAYAS
March 9-21, 2015
By Cecilia Cackley
Bilingual adaptation by Karin Tovar
Directed by Cecilia Cackley & David Lloyd Olson
Musical Director: Mariano Vales
Stage Manager: Ártemis López

Designers: Alex Keen (Light Design), Chelsey Schuller (Costume Design), Alicia Tessari (Costume Coordinator), Genna Davidson (Puppet Design), Kenny Neal (Sound Design), Niell Duvall (Screen Design).

Cast: Miguel Alejandro Amaguaña (Actor 1), Carol Spring (Actor 2), Cecilia Cackley (Actor 3), Chema Pineda-Fernández (Actor 4).

Production Staff: Freddy Mancilla (Production Manager), Reuben Rosenthal (Technical Director), Alex Keen (Master Electrician); Julian Fishov, Sarah Pretz, Angelo Merceda, Matt Griffin, Beth Shearer, Leigh Mumford (Electricians); Alina Collins Maldonado (Education & Group Sales), Daphne Figuerero Gerig (Playbill).

Reviews:
“Is it possible to do a fabulous remount of Fábulas Mayas, a bilingual fantasy for the family, staged by GALA in November 2013? Absolutely, if you are director/actor/puppeteer Cecilia Cackley, who is also the playwright. Cackley has dug deeper into Mayan antiquity and come up with nine “just-so” stories, explaining why animals are as they are, combined into one hour-long play. Alternating Spanish and English text, adapted by Karin Tovar, makes sur-titles unnecessary. And the revamped update, showing us how all creatures are interrelated, is as delightful and satisfying as the first.” Rosalind Lacy – DC Theatre Scene. March 13, 2015

THREE KINGS DAY CELEBRATION
La Fiesta de los Tres Reyes Magos
January 4, 2015
Master of Ceremonies: Alejandro Negrón

Cast: Bienvenido Martínez (Baltasar), Manolo Santalla (Gaspar), Hector Díaz (Melchor), Christian Sánchez, Cindy Cruz, Sebastian Mercado (Shepherd), Neena Krutha (Angel).

Performing Artists: María Isolina, Alma Boliviana (Folk Dancers), Los Quetzales directed by Laura Ortiz (Mexican Folk Dancers). Animals provided by Leesburg Animal Park

Production Staff: Hugo Medrano, Rebecca Medrano (Program Coordinators), Heidi Rauch (Stage Manager), Rueben Rosenthal (Technical Director), Daphne Figuerero (Playbill); Alida Yath, Alicia Tessari, Santa Lopez-Jarrin, La Red, National Community Church (Volunteers).

Paso Nuevo Youth Ensemble

HIDDEN BEHIND AN EMPTY SMILE
Escondidos detrás de una falsa sonrisa
Paso Nuevo Youth Ensemble
December 19, 2014
Directed by Quique Aviles, Alina Collins Maldonado, and Matthew Vaky

Paso Nuevo Ensemble: José Aguirre, Janet Arévalo, Leslie Ayala, Obed Ayala-Amaya, José Coca, Angélica Cruz, Miguel Escobar, Daniel Flores, Ciarati Frias, Emma Frias, Cecilia Fuentes, Daniel García, Evelin Guevara, Daniel López, Jennifer López, Christian Martínez, Gee Martínez, Kevin Najera, Eduardo Portillo, Steven Romero, José Salmerón, Christian Sánchez, Alexander Torres.

Production Staff: Reuben Rosenthal (Technical Director & Lighting Designer), Tessa Grippaudo Luque (Costume Designer); Evelin Guevara, José Coca (Production Assistant/Stage Manager); Chris Sánchez (Sound Board and Production), Daphne Figuerero Gerig (Playbill and Graphics).

LA RISA LO CURA TODO
Laughter Cures All  
Paso Nuevo Youth Ensemble  
April 29, 2015  
Directed by Quique Áviles, Alina Collins Maldonado, and Matthew Vaky

**Paso Nuevo Ensemble:** Bryonna Adams, José Aguirre, Obed Ayala-Amaya, José Coca, Angélica Cruz, Taya Echeverría, Ingris Flores, Juanita Green, Daniel García, Evelin Guevara, Daniel López, Jennifer López, Kevin Machuca, Eduardo Portillo, Steven Romero, Moroni Velásquez.

**Production Staff:** Reuben Rosenthal (Technical Director & Sound Operator), Tessa Grippaudo Luque (Costume Designer & Properties), Chris Wonder (Sound Designer), Jenny Cisneros (Light Board Operator), Daphne Figuerero Gerig (Playbill and Graphics).

**SLAVES TO SOCIETY**  
Esclavos a la Sociedad  
Directed by Alina Collins Maldonado  
August 7, 2015

**Reviews:** This one evening of 23 original monologues, skits, dreamed up and written in English, with some Spanish by the young people themselves, based on their lives, their hopes and anxieties, made a powerful impact. Barriers were broken. Strangers talked to me during my metro ride home after the show. – Rosalind Lacy, DC Theater Scene, August 11, 2015

**Film Festival**  
LA NUEVA OLA  
Films from Mexico, Cuba & Spain  
December 3-7, 2014

**Films:** Melaza (Molasses), Tryouts, Mapa (Map), Los Insólitos Peces Gatos (The Amazing Catfish), Los niños salvajes (The Wild Children), Juan de los muertos (Juan of the Dead), Quebranto (Disrupted), Aventurera (Adventuress).

**2013 – 2014 Season - It’s no secret…GALA is hot! ¡Es la onda!**

**CABARET BARROCO… Interludes of Spain’s Golden Age**  
In Spanish with English surtitles  
September 12 – October 6, 2013  
By Pedro Calderón de la Barca, Luis Quiñones de Benavente, Jerónimo de Cáncer, Agustín Moreto, Francisco de Quevedo, Francisco Bernardo de Quiros  
Adaptation by Mar Zubieta and Francisco Rojas  
English translation by David Johnston  
Additional translations by Ellen Echeverria and Michele Guerrini
Directed by José Luis Arellano García
Music composed by David Peralto and Alberto Granados Reguilón
Music Director: David Peralto
Producer: Hugo Medrano
Stage Manager: Ártemis López

Designers: Giorgos Tsappas (Scenic Design), Manu Roca (Lighting & Sound Design), Ivania Stack (Costume Design), Alicia Tessari (Properties Design), Andoni Larrabeiti (Choreographer).

Cast: Gonzalo Bouza: Lamparilla, Alguacil, Criado 2 (Don Gaiferos y las busconas de Madrid), Tronera, Gracioso, Criado 2 (El toreador); Carmen Cabrera: La Grifona, Eufrasia, María (Don Gaiferos y las busconas de Madrid), Mujer 1 (Doña Esquina), Mujer 2 (El toreador); Carlos Castillo: El Chambergo, Toribio, Criado 1 (Don Gaiferos y las busconas de Madrid), Esportillero, Criado 1 (El toreador); Menchu Esteban: La Baltasara, Menga, Mujer 2 (Doña Esquina), María (Don Gaiferos y las busconas de Madrid); Chani Martín: Juan Rana, Escribano, Don Gaiferos, Astrólogo, Cosme Rana; Natalia Miranda-Guzmán: La Pajaritos, Marta, Irene, Mujer 3, Bernarda; Jimmy Navarro: Farruco, Sacristán, Lorenzo, Caballero, Toro; Luz Nicolás: La Bolichera, Doctora, María (Don Gaiferos y las busconas de Madrid), Doña Esquina, Mujer 1 (El toreador)

Production Staff (USA): Andrés Luque (Technical Director), Anna E. Bate (Production Manager), Alida Yath (House Manager), Robert Groghan (Associate Costume Designer), Jenny Cisneros (Wardrobe/Backstage Manager), Linda DiBernardo (Assistant Technical Director), Joseph R. Walls (Master Electrician); Zack Dalton, Amanda Demczuk, Aaron Micah, Kelsey Swanson, Carl Ungemach, Eliza Walker (Electricians); Mitchell Grant (Master Carpenter), Keri Schultz (Carpenter), Katie Wertz (Scenic Charge), Ashley Bailey (Scenic Painter), Ártemis López (Light Board Operator), Brendon Roe (Sound Board Operator), Brendan Vierra (Audio Engineer), Laura Smith (Surtitles Programmer), Esther Gentile (Surtitles Operator), Phil Lampron (Photographer), Watermark Design (Graphic Design), Christopher Shell (Playbill).

Production Staff (Spain): David Peralto (Verse Coach).

Reviews:
“Stylized movement adds to the production’s confident, seamless vibe (a trait that will not surprise audiences who caught Arellano’s stirring “¡Ay, Carmela!” and “El Caballero de Olmedo” at GALA in the past).
“An ensemble of eight high-energy actors draws you into this world where love is the only thing that could ever matter.
The set of the show was also incredibly engaging. At first glance it seemed pretty simple, which is understandable since there are so many different little scenes. Yet when the show really got started the set began to move and had all these different little doorways, platforms, and stairs that could be adjusted to take this once blank canvas into a different location for each scene. Giorgos Tsappas’ scenic design is so very versatile and is such a great tool for the actors to create all of the different worlds of the scene.” Nicole Cusick – DC etro Theater Arts. September 16, 2013

LA SEÑORITA DE TACNA
The Young Lady from Tacna
In Spanish with English surtitles
February 6 – March 9, 2014
By Mario Vargas Llosa
Directed by José Carrasquillo
English translation by Joanne Pottlizer
Producer: Abel López
Stage Manager: Cecilia Cackley

Designers: Giorgos Tsappas (Scenic Design), Cory Ryan Frank (Lighting Design), Brendon Vierra (Sound Design), Ivania Stack (Costume Design), Marie Schneggenburger (Properties Design), Monalisa Arias (Fight Coreographer).


Production Staff: Andrés Luque (Technical Director), Anna E. Bate (Production Manager); David Kriesberg, Alida Yath (House Managers); Jenny Cisneros (Wardrobe/Backstage Manager), Linda Di Bernardo (Assistant Technical Director), Chelsey Schuller, Robert Croghan (Costume Design Assistants), Aaron Haag (Master Electrician); Alison Burris, Christian Campbell, Chris Elwell, Joshua Midgett, Gabriel Rodríguez, John Rubin, Eliza Walker (Electricians); Ryan Lanham (aster Crapenter); Christian Campbell, Steven Romero, Christian Sanchez (Carpenters); Marisa “Za” Johns (Scenic Charge); Ashley Bailey, Danielle DeFrancesco, Matt Reckeweg (Scenic Painters); Cecilia Cackley (Light Board Operator), Ártemis López (Sound Board Operator), Laura Smith (Surtitles Programmer); Laura Smith, Esther Gentile (Surtitles Operators); Lonnie Tague (Photographer); Watermark Design (Graphic Design), Christopher Shell (Playbill).

Nominations & Awards
2015 Helen Hayes Awards Nominations: Corey Ryan Frank (Outstanding Lights Design);

Reviews:
“In the handsome, artfully acted production of the play now at GALA Hispanic Theatre, we glimpse Belisario (Carlos Castillo), sitting at his typewriter in a tiny, crowded office, pages of crumpled drafts littering the floor.
The performers in the GALA production, directed by Jose Carrasquillo, rise to the occasion, shedding or packing on years, through adjustments in body language, at the drop of a hat.”


“There are theatrical moments when the impossible becomes possible, when ensemble harmony and a richly-layered, challenging play are beautifully realized. So it is with GALA’s richly-layered, exquisite The Young Lady From Tacna by Peru’s Nobel Laureate Mario Vargas Llosa. Director José Carrasquillo, with great attention to orchestrated movement, makes Llosa’s play work like a Bach fugue.
The surprise, however, is how Carrasquillo directs Nicolás and all his players with a light hand to emphasize the humor, rather than the heartbreak of the work. All the performers are riveting and at peak moments—funny.”

Rosalind Lacy – DC Theatre scene. February 11, 2014

LIVING OUT
Cama afuera
In English with Spanish surtitles
April 24 - May 18, 2014
by Lisa Loomer
Spanish translation by Gustavo Ott
Directed by Abel López
Producer: Hugo Medrano
Stage Manager: Lena Salins

Designers: Giorgos Tsappas (Scenic Design), Cory Ryan Frank (Lighting Design), Brendon Vierra (Sound Design), Ivania Stack (Costume Design), Pamela Weiner (Properties Design).

Cast: Belén Oyola-Rebaza, Lisa Hodsoll, Amal Saad, Megan Behm, Kyle McGruther, Peter Pereyra, Lorena Sabogal, Stefanie García.

Production Staff: Andrés Luque (Technical Director), Anna E. Bate (Production Manager), Alida Yath (House Manager), Jenny Cisneros (Wardrobe/Backstage Manager), Linda DiBernardo (Assistant Technical Director), Jeny Hall (Master Electrician); Paul Callahan, Garth Nolan, Alex Keene,Gordon Nimmo-Smith, Cody Whitfield (Electricians); Benjamin Burke, Austin Byrd, Chris Genovese, Artemis López, Andres Luque, Joshua Midgett, Gabriel Rodriguez, Steven Romero, Christian Sanchez, Bob Sheire (Carpenters); Carolyn Hampton (Scenic Charge), Rachel Witt (Scenic Painter), Lena Salins (Light Board Operator), Ártemis López (Sound Board Operator), Laura Ettabbakh (Surtitles Programmer); Laura Ettabbakh, Esther Gentile (Surtitles Operators);
Lonnie Tague, Nicolas Onishuk (Photographers); Watermark Design (Graphic Design), Christopher Shell (Playbill).

Reviews:
“Living Out is set in L.A., and its very L.A. concerns—air quality, traffic on the 110, what your car says about you—keeps things more lighthearted than that, at least most of the time. It’s a delicate thing to find comedy in the situation Living Out examines, given the vulnerability of its subjects: immigrants—women, mostly without papers—caring for the children of people much wealthier than they are, often neurotic control freaks. Playwright Lisa Loomer manages to do so with sensitivity, if not always subtlety. Thanks to Living Out’s quick pacing, both clichés and moments for reflection whizz right by you. For the most part though, the banter feels natural, thanks to good performances by Belén Oyola-Rebaza as Ana and Amal Saade’s and Kyle McGruther’s Nancy and Richard; there’s also a brilliant monologue by an otherwise bit character, Stefanie García’s Sandra, a riveting personal story that could be a play unto itself.” Michael Paarberg – Washington City Paper. May 2, 2014

“Back and forth we bounce in Gala Hispanic Theatre’s juicily rendered “Living Out,” from the point of view of the fussy, affluent parents to that of the Latina women they hire to mind their children. Director Abel López oversees the proceedings with such a lively and compassionate eye that the pieces of “Living Out” end up clicking more satisfyingly into place.” Peter Marks – Washington Post. April 30, 2014

PURO TANGO 2
Junio 5-22, 2014
Created and directed by Hugo Medrano
Musical Direction by Álvaro Hagopián
Translation by Hugo Medrano
Producer: Abel López
Stage Manager: Ártemis López

Designers: Joseph R. Walls (Lighting Design), Adam W. Johnson (Sound Design), Mariana Fernández (Set & Costume Design), Pamela Weiner (Properties Design).

Dancers: Jeremías Massera, Mariela Barfaldi.
Singers: Nelson Pino, María e los Ángeles, Elisa Córdova.
Actor: Cecicilia de Feo.
Musicians: Álvaro Hagopián, Dominic Martínez, Nario Recoba.

Production Staff (USA): Anna E. Bate (Production Manager); Alida Yath, Lucrecia Basualdo (House Managers); Andrés Holder, Eva Monroe (Assistant ighting Designner), Jenny Cisneros (Backstage Manager), Aaron Haag (Master Electrician); Benjamin Burke, Julian Fishnov, Gabriel
Rodríguez, John Rose-Carlton, Jon Rubin (Electricians); Julian Fishnov, Ellen Houseknecht, Ártemis López, Jason McIntosh, Chee Lee (Carpenters); Ashley Bailey (Scenic Charge), Linda Di Bernardo (Scenic Painter), Ártemis López (Light Board Operator), Timothy Nielson (Sound Engineer), Laura Ettabbakh (Surtitles Programmer); Esther Gentile (Surtitles Operator); Stan Weinstein (Photographer); Watermark Design (Graphic Design), Christopher Shell (Playbill).

Production Staff (Uruguay): Susana Barreira (Production Coordinator).

Reviews:
“That enthusiasm no doubt inspired “Puro Tango 2,” which was created and directed by GALA producing artistic director Hugo Medrano and follows the theater’s 2012 production “Puro Tango.” Tuneful, but unlikely to thrill people who are not serious tango enthusiasts, the current show unfurls on a set that resembles a Disneyland version of a South American seaport plaza.” Celia Wren – Washington Post. June 13, 2014
“In contrast, Puro Tango II is a magnificent, focused mosaic that takes the tango to a new level. Its mysterious allure seems limitless. Occasional feeds from an Emcee/Presenter, actor Cecilia de Feo, rope us to a theme. The focus is “…to celebrate the important role of women in tango, not only as muses of its poets and musicians but also as creators and…singers.” This is an over-the-top, phenomenal cabaret-style musical revue, played straight to the audience. Don’t expect a conventional Greek-style drama. Just don’t miss this show. It’s worth every second.” Rosalind Lacy – DC Theatre Scene. June 10, 2014

FUEGO FLAMENCO FESTIVAL IX
Lynne and Joseph Horning, Honorary Producers. Including four events:

UNO MÁS UNO
Flamenco Aparicio Dance Company
November 8-10, 2013
Choreographed by Edwin Aparicio
Directed by Edwin Aparicio and Aleksey Kulikov

Dancers: Edwin Aparicio, Norberto Chamizo, Genevieve Guinn, Anna Menéndez.
Singers: Amparo Heredia, Héctor Márquez.
Musicians: Ricardo Marlow, Behzad Habibazi.

TEMPLANZA
Presented with Fundación Conservatorio Flamenco Casa Patas
November 14–17, 2013
Choreographed and directed by José Jurado

Dancers: José Jurado, Isabel Rodríguez
Singers: Matías López, Eva María Ruiz
Musicians: David Durán, Isaac Muñoz, Diego Villegas

FLAMENCO EN FAMILIA
Interactive demonstrations with Spanish Dance Society
November 9, 2013

SOBRE LAS OLAS – THE HISTORY OF FLAMENCO IN THE U.S.
Documentary Screening
November 16, 2013

Festival Production Staff: Jason Cowperthwaite (Lighting design), Brendon Verra (Sound Design), Ártemis López (Stage Manager), Anna Bate (Production Manager), Andrés Luque (Technical Director), Linda Di Bernardo (Assistant Technical Director), Kathi Beste (Backstage Manager), Alex Kopp (Sound Engineer), A.J. Johnson (Sound Operator), Aaron Haag (Master Electrician); Aladdin Collar, Chris Elwell, Eliza Walker (Electricians); Alida Yath, David Kriesberg (House Manager); Christopher Shell (Playbill).

Reviews:
“Uno Más Uno,” or “One Plus One,” a world premiere featuring, opened GALA Hispanic Theatre’s Fuego Flamenco IX festival Friday with the troupe’s signature high polish and a message of harmony. Local flamenco hero Edwin Aparicio, a rock-solid collaborator in the festival since its launch, and co-director Aleksey Kulikov say they drew on their personal lives to craft the work, which brought the diverse talents of eight superb, seasoned performers into balance and made a compelling whole.” Paula Durbin – Washington Post. November 10, 2013

“Truth be told, the energy and emotional power of “Templanza” owed a lot to the five musicians working solo and as an ensemble to create its complex rhythms and shading: bravura guitarists Isaac Nuñoz and David Durán; Diego Villegas, marking his third appearance at GALA with his trademark soaring melodies on saxophone, harmonica and flute; and Matías López and Eva María, who could draw soothing harmony from raw-voiced cante.” Paula Durbin – Washington Post. November 15, 2013

PLACAS: THE MOST DANGEROUS TATTOO
March 14 & 15, 2014
By Paul S. Flores
Developed with and directed by Michael John Garcés
Stage Manager: Alyssa Escalante

Designers: Tanya Orellana (Set Design), Tom Ontiveros (Lighting Design), Keiko Carreiro (Costume Design), Josué Rojas (Set Graphics)
Performers: Ric Salinas, Carolyn Zeller, Luis “Xago” Juarez, Xavi Moreno, Sarita Ocón, Fidel Gomez, Alex Iraheta, Alex Sanchez.

Production Staff: Jeff Glasser (Assistant Director), Anna Bate (Production Manager), Marissa Marshall (Tour Technical Director), Andrés Luque (Technical Director), Linda Di Bernardo (Assistant Technical Director), Joseph R. Walls (Master Electrician); Gabriel Rodríguez, Linda Di Bernardo, Christina Elwell, Amanda Demczuk, Joshua Midgett (Electricians); AJ Johnson (Sound Technician), Ártemis López (Sound Board Operator), Jenny Csneros (Wardrobe), Alida Yath (House Manager), Daphne Figuerero Gerig (Playbill).

LA TENCHIS EN BURLESQUE
Junio 25-27, 2014
By Julio Ernesto Hernández Yúdice
Stage Manager: Jenny Cisneros

Production Staff: Anna Bate (Production Manager), Tim Nielsen (Sound Board Operator), Jenny Csneros (Wardrobe), David Kriesberg (House Manager), Daphne Figuerero Gerig (Playbill), Xiomara Mercado (Box Office).

GALita
FÁBULAS MAYAS
October 21 – November 1, 2013
By Cecilia Cackley
Bilingual adaptation by Karin Tovar
Directed by David Lloyd Olson
Musical Director: Mariano Vales
Stage Manager: Ártemis López

Designers: Joseph R. Walls (Light Design), Chelsey Schuller (Costume Design), Alicia Tessari (Costume Coordinator), Genna Davidson (Puppet Design), Kenny Neal (Sound Design), Niell Duvall (Screen Design).

Cast: Bob Sheire, Carol Spring, Cecilia Cackley, Chema Pineda-Fernández.

Production Staff: Anna Bate (Production Manager), Andrés Luque (Technical Director), Brittany Diliberto (Assistant Light Designer), Aaron Haag (Master Electrician); Linda Di Bernardo, Jonathan Rubin, Carl Ungemach, Eliza Walker (Electricians); Silvia Thornton Freeman (Education & Group Sales), Daphne Figuerero Gerig (Playbill).

Reviews:
“Fabulas Mayas is an engaging series of magical tales with morals, dramatizing why the natural world is as it is. From the start, we are made aware of the vast, black, star-studded night sky
behind a spherical screen, that fades from silver to gold, (thanks to lighting designer Joseph R. Walls), and provides a stage for the ancient art of shadow puppetry.” Rosalind Lacy – DC Theatre Scene. November 1, 2013

GALita
PLATERO Y YO
March 24 – April 5, 2014
By Cecilia Cackley
Bilingual adaptation by Karin Tovar
Directed by David Lloyd Olson
Musical Director: Mariano Vales
Stage Manager: Ártemis López

Designers: Joseph R. Walls (Light Design), Alicia Tessari (Costume Design & Properties), Brendon Vierra (Sound Design).

Cast: Tim Andrés Pabón, Bob Sheire, Cecilia Cackley, Alina Collins Maldonado, Karen Morales-Chacana.

Production Staff: Anna Bate (Production Manager), Andrés Luque (Technical Director), Linda Di Bernardo (Assistant Technical Director), Aaron Haag (Master Electrician); Alison Burris, Ben Burke, Christian Campbell, Aladdin Collar, Joshua Midgett, Gabriel Rodriguez, Jon Rubin (Electricians); Linda Di Bernardo (Scenic Charge), Ashley Bailey (Assistant Scenic Charge), Emily Linn (Scenic Artist), Daphne Figuerero Gerig (Playbill).

THREE KINGS DAY CELEBRATION
La Fiesta de los Tres Reyes Magos
January 5, 2014
Master of Ceremonies: Alejandro Negrón

Cast: Bienvenido Martínez (Baltasar), José Sueiro (Gaspar), Hector Díaz (Melchor), Christian Sánchez, Cindy Cruz, Gerard Meléndez, Neena Krutha (Shepherds), Anne Westenberger, Neena Krutha (Angels).

Performing Artists: Alma Boliviana (Folk Dancers), Los Quetzales directed by Laura Ortiz (Mexican Folk Dancers). Animals provided by Leesburg Animal Park

Production Staff: Hugo Medrano, Rebecca Medrano (Program Coordinators), Anna Bate (Production Manager), Andrés Luque (Technical Director), Ártemis López (Bakstage), Daphne Figuerero (Playbill); Alida Yath, Alicia Tessari, Sonia Mejía, Eileen Alicea, Miriam Gerdine,
National Community Church, La Red (Volunteers).

**NO SACO NADA DE LA ESCUELA**
I don’t Get Anything Out of School
Paso Nuevo Youth Ensemble
May 29, 2014
An adaptation of an Acto by Luis Valdés
Directed by Quique Avíles, Alina Collins Maldonado, and Matthew Vaky

**Paso Nuevo Ensemble:** Sofía Dossman, Leslie Ayala, José Coca, Miguel Escobar, Daniel García, Cici Frías, Enma Frías, Evelin Guevara, Gee Martínez, Gerard Meléndez, Carlos Gutiérrez, Eduardo Portillo, Steven Romero, José Salmerón, Anna Gómez, Taya Echeverría.

**Production Staff:** Anna Bate (Lighting Designer), Tessa Grippaudo Luque (Costume Designer); Gerard Meléndez (Stage Manager); Ártemis López (Light Board Operator), Chris Sánchez (Sound Board and Production), Nicolás Onischuk (Video & Photography), Sheila Mirza (Production Assistant).

**Film Festival**
**REEL WOMEN FILM FESTIVAL**
December 11-15, 2013

**Films:** She doesn’t Want to Sleep Alone (No quiero dormir sola), Chrysalis (De tu ventana a la mía), María Candelaria, Perdida, Nora’s Will (Cinco días sin Nora), The Plague (La Plaga).

**2012 – 2013 Season - ¡Acércate más!**

**EL DESDÉN CON EL DESDÉN**
In Spite of Love
In Spanish with English surtitles
September 13 - October 7, 2012
By Agustín Moreto (Spanish Golden Age)
Director: Hugo Medrano
Commissioned English Translation by Heather McKay
Producer: Abel López
Stage Manager: Cecilia Cackley

**Designers:** Elizabeth Jenkins McFadden (Scenic Design), Joseph R. Walls (Lighting Design), Brendon Vierra (Sound Design), Alicia Tessari Neiman (Costume Design), Tessa Grippaudo (Properties Design), Mariano Vales (Musical Selection and Arrangements), Lourdes Elías
(Choreography).

**Cast:** Ignacio García-Bustelo (Carlos, Conde de Urgel), Antonio Vargas (Polilla), Manolo Santalla (Conde de Barcelona), Carlos Castillo (Príncipe de Bearne), Ricardo Navas (Don Gastón, Conde de Fox), Natalia Miranda-Guzmán (Princesa Diana), Lorena Sabogal (Cintia), Belén Oyola-Rebaza (Laura), Cecilia de Feo (Fenisa), Behzad Habibzai (Músico).

**Production Staff:** Anna E. Bate (Production Manager), Andrés Luque (Technical Director), Ashley Washinski (Assistant Technical Director), David Kriesberg (House Manager), Jenny Cisneros (Backstage Manager), Jeny Hall (Master Electrician), Colin Dieck, Michael Brown, Jeffrey Porter & Will Voorkies (Electricians), Linda Di Bernardo (Master Carpenter) Andrew Mannion (Scenic Charge), Carolyn Hampton, Jennifer Kirkpatrick, Ariel Klein & Ashley Washinski (Scenic painters), Cecilia Cackley (Light Board Operator), Crescent Haynes (Sound operator), Laura Smith (Surtitles Programmer), Esther Gentile (Surtitles Operator), Lonnie Tague, Paulo Andrés Montenegro, José Arteaga (Photographers), Watermark Design (Graphic Design), Christopher Shell (Playbill).

**Reviews:**
“...you don’t need to process every syllogism to appreciate the romantic intrigue, and you can’t help but enjoy the expressive performance of Miranda-Guzman, whose Diana glides from scholarly aloofness through annoyance, resentment, fuming jealousy and desperation. Garcia-Bustelo’s Carlos sometimes seems a little too subdued in comparison. Meanwhile, Antonio Vargas capers around animatedly in the role of Polilla, Carlos’s servant. A self-satisfied rascal who’s not shy about sharing opinions, Polilla eventually dons spectacles and a fuddy-duddy hat and affects a stoop to impersonate a doddering doctor and win Diana’s confidence.”  
*Celia Wren* - Washington Post

Directed by Hugo Medrano, the play’s fast-paced and witty dialogue doesn’t feel overworked by Vargas, García-Bustelo or Miranda-Guzmán. And although it’s farcical at times, a bevy of comical songs and light music also mix in well with the plot, which includes the typical missteps, misunderstandings, word play, and slapstick of the time. One particular song, by an anonymous 17th century composer, made nearly the entire audience laugh aloud. “

*Zac Brennan – The theatre Review*

**LA CASA DE LOS ESPÍRITUS**
*The House of the Spirits*
In Spanish with English surtitles
February 7 – March 10, 2013
A play by Caridad Svich
Based on the novel by Isabel Allende
Directed by José Zayas
Producer: Hugo Medrano
Stage Manager: Cecilia Cackley
Designers: Elizabeth Jenkins McFadden (Scenic Design), Joseph R. Walls (Lighting Design), Jane Shaw (Sound Design & Original Music), Ivania Stack (Costume Design), Sofía Gawer-Fische (Properties Design), Alex Koch (Projectons Design), Ingrid Crepeau (Puppet Design), Monalisa Arias (Fight Coreographer), Antonio Vargas (Coreographer).


Production Staff: Andrés Luque (Technical Director), Anna E. Bate (Production Manager), David Kriesberg (House Manager), Haley Raines (Costume Associate), Laura Pederson (Seamstress), Jenny Cisneros (Wardrobe/Backstage Manager), Kwly Rice (Wardrobe/Backstage Crew), Ashley Washinsky (Assistant Technical Director), Austin Byrd (Master Electrician); Andrew Dorman, Arnika Downey, Joel García, Carolyn Hampton, Lauren Maier, Andrew Nelson, Michael Sperber, Carl Ungemach (Electricians); Linda Di Bernardo (Master Carpenter); Chris DiOrio, Mitchell Grant, Carl Ungemach (Carpenters); Marissa “Za” Johns (Scenic Charge); Carolyn Hampton, Ariel Klein, Katie Wertz (Scenic Painter); Cecilia Cackley (Light Board Operator), Kaitlin Loftur-Thun (Assistant Sound Designer), Brendon Vierra (Sound Load In Engineer), Crescent Haynes (Sound Board Operator), Jorge Sla (Projections Technician), Laura Smith (Surtitles Programmer); Laura Smith, Esther Gentile, Alida Yath (Surtitles Operators); Lonnie Tague, Paulo Andrés Montenegro (Photographers); Watermark Design (Graphic Design), Christopher Shell (Playbill).

Nominations & Awards
2014 Helen Hayes Awards Nominations: Elizabeth Jenkins McFadden (Outstanding Set Design in a Play)

Reviews:
“A few times each season, a D.C. theater puts on a play with such seamless production design that the sets, costumes, sound, music, and projections don’t so much complement the script as envelop it.
For theatergoers who haven’t seen a show at Gala Hispanic Theatre, La Casa de los Espíritus (The House of the Spirits) should prompt them to give theater in Spanish a try.”

“Based on the pivotal, impassioned and ground-breaking novel by Chilean-American novelist, Isabelle Allende, La casa de los espiritus, or The House of Spirits, written by Caridad Svich and directed by Jose Zayas, exemplifies the spirit of Allende’s novel through its magnetic dialogue, mystical undertones, and charismatic action that journeys through a narrative of generational curses, political turmoil, religious strife and misogynistic practice that is not only relative to the play’s cultural setting, but also relays the intense conflict that lies within the stories of cultures across the world.”
Veronique MacRae – DC Metro Theater Arts. February 10, 2013
DC 7: LA HISTORIA DE ROBERTO CLEMENTE
The Roberto Clemente Story
In Spanish with English surtitles
April 18 – May 26, 2013
Direction, Book and Lyrics by Luis Caballero
Translated by Jeannet González, Richard Marino, and Miguel Trelles
Music by Luis Caballero and Harold Gutiérrez
Musical Direction by Didier Prossaird
Producer: Hugo Medrano
Stage Manager: Omar Ingram

Designers: José Luis Alemán (Scenic Design), Joseph R. Walls (Lighting Design), Jane Shaw (Sound Design & Original Music), Harry Nadal (Costume Design), Sofía Gawer-Fische (Properties Design), Alex Koch (Projectons Design), Ingrid Crepeau (Puppet Design), Monalisa Arias (Fight Coreographer), Luis Salgado (Coreographer).


Production Staff: Andrés Luque (Technical Director), Anna E. Bate (Production Manager), David Kriesberg (House Manager), Haley Raines (Costume Associate), Laura Pederson (Seamstress), Jenny Cinseros (Wardrobe/Backstage Manager), Kelly Rice (Wardrobe/Backstage Crew), Ashley Washinsky (Assistant Technical Director), Austin Byrd (Master Electrician); Andrew Dorman, Arnika Downey, Joel García, Carolyn Hampton, Lauren Maier, Andrew Nelson, Michael Sperber, Carl Ungemach (Electricians); Linda Di Bernardo (Master Carpenter); Chris DiOrio, itchell Grant, Carl Ungemach (Carpenters); Marissa “Za” Johns (Scenic Charge); Carolyn Hampton, Ariel Klein, Katie Wertz (Scenic Painter); Cecilia Cackley (Light Board Operator), Kaitlin Loftur-Thun (Assistant Sound Designer), Brendon Vierra (Sound Load In Engineer), Cresent Haynes (Sound Board Operator), Jorge Silva (Projections Technician), Laura Smith (Surtitles Programmer); Laura Smith, Esther Gentile, Alida Yath (Surtitles Operators); Lonnie Tague, Paulo Andrés Montenegro (Photographers); Watermark Design (Graphic Design), Christopher Shell (Playbill).

Reviews:
“The storytelling is dutiful, presentational and stiff — and then, suddenly, exuberant Afro-Caribbean music breaks out, and the stage eddies with ensemble members dancing a paean to baseball. Performers glide through warm-ups and game moves, pitching and catching invisible balls, swinging imaginary bats, pumping arms through muscle-loosening rotations, and changing directions with shifts of knee and hip, as if pivoting to watch a projectile fall. The movements allude to specific events on the field, but the physicality is caressing, expansive and joyous. We are, essentially, seeing the national pastime through the eyes of young Clemente,
who would go on to become a sports superstar during 18 seasons with the Pittsburgh Pirates.”


“Call DC-7 an exceptional bio-musical, both for its incredible storytelling style and an experimental freshness imbued with innovative staging, and soaked in its latin musical beats. Overall, it’s an impassioned achievement, another milestone for the GALA Hispanic Theatre.”

Rosalind Lacy – DC Theatre scene. April 23, 2013

The informative storytelling is easy to follow, and the Clemente character is played by the vibrant and sincere, easy-going lead, Modesto Lacen. Caballero’s smart direction and creative inclusion of video projections of the actual news footage of Clemente’s 3,000 hit, interviews, and home video clips of his wedding are special, touching moments highlighting the production. The dramatic moments in DC-7 are intense and captivating…”

Sydney-Chanele Dawkins – DC Metro Theater Arts. April 28, 2013

AMARILLO

Teatro Línea de Sombra (México)
In Spanish with occasional English
November 2 – 3, 2012
Text by Gabriel Contreras (Poem “Death”, by Harold Pinter)
Director: Jorge A. Vargas
Executive Producer: Alicia Laguna

Designers: Kay Pérez (Multimedia Design), José Hernández & Kay Pérez (Lighting & Set Designa), Jorge Verdia-Clorofila (Original misoc), Rodrigo Espinosa (Sound Design), Juana Inés Luna (Altarpieces).

Cast: Alicia Laguna, Raúl Mendoza, María Luna Torres (Performer and dancer), Vianey Salinas García (Performer and dancer), José Jesús Cuevas Cardona, Antígona Gonzalez, Gabriel Contreras.

Production Staff: Anna Bate (Production Manager), Andrés Luqie (Technical Director), David Kriesberg (House Manager), Joseph Walls (Master Electrician), Bevin Miyake, Aaron Micab, Joshua Midgett (Electricians), Adam Johnson (Sound engineer), Christopher Shell (Playbill).

Reviews:
There is a sense that the entire production of Amarillo is an ongoing exploration. One of the most successful visuals that endures is the “winged Heart” that is pierced and bleeding red sand, and could be symbolic of the enduring human spirit. Overall, the piece is very challenging, even baffling, but totally satisfying and upbeat. There were moments when I wanted to weep, there were times of joy when I wanted to get up and dance. Yet controversial, disquieting questions remain about how dangerous immigration can be, about human rights and the loss of identity.

Rosalind Lacy – DC Theatre Scene
FUEGO FLAMENCO VIII
Lynne & Joseph Horning, Honorary Producers. The festival is made up of the following three events:

FLAMENCO: TERRITORIO DEMENTE
Karen Lugo & Company
Presented in collaboration with Fundación Conservatorio Flamenco Casa Patas
November 15 – 18, 2012
Choreography and Direction: Karen Lugo

**Dancers:** Karen Lugo and José Maldonado  
**Musicians:** David Durán (Guitar), Bettina Flater (Guitar), Víctor Guadiana (Violín)  
**Singer:** Naike Ponce

FLAMENCO EN FAMILIA
Spanish Dance Society of Washington, DC
November 24, 2012

**Dancers:** Peter Burroughs and Alisa Bernstein

FLAMENCO/FLAMENCA
Flamenco Aparicio Dance Company
November 30 - December 2, 2012
Choreography and Direction: Edwin Aparicio

**Dancers:** Edwin Aparicio, Norberto Chamizo, Carlos Menchaca, Genevieve Huinn, Anna Menéndez and Kyoto Terada.  
**Singers:** Amparo Heredia y Francisco “Yiyi” Orozco.  
**Musicians:** Richard Marlow (Guitar), Gonzalo Grau (Piano, percussion), Francisco “Yiyi” Orozco (percussion).

**Festival Production Staff:** Anna Bate (Production Manager), Andrew Doorman (Lighting Design), Brendon Vieira (Sound Design), Sharon King (Stage Manager & Master Electrician), Andrés Luque (Technical Director), Kathi Beste (Backstage Manager), Ashley Washinski, Mitchell Grant, Carl Ungermach (Carpenters), Linda Di Bernardo (Master Carpenter), Brendon Vierra (Sound Board Operator), Pedro Lizama (Sound Operator), Coin Dieck, Joshua Midgett (Electricians), David Kriesberg (House Manager), Christopher Shell (Playbill).

Reviews:
“If Lugo turned tradition on its head in this powerful program, presented in collaboration with Fundación Conservatorio Flamenco Casa Patas, she did so elegantly and with deep respect. “Reto,” Lugo’s stunning duet with the marvelously engaging José Maldonado, was a triumph of style and invention. Performed first in complete silence, then to a flamenco-style interpretation on guitar and violin of music by Cuban composer Silvio Rodriguez, this compelling exploration of rhythm called for rapid-fire contouring of arms and body — and impeccable timing — as the dancers wove into and out of a small corner of the stage.” Paula Durbin – Washington Post. November 16, 2012

ENTRADA GRATIS *
*¡Gratis no hay nada!
One-men show by Saulo García
December 7 & 8, 2012
Dramaturgia by Valentín Álvarez-Campos
Director: Yoshvani Medina

Production Staff: Andrew Dorman (Lighting Design), Anna Bate (Production Manager), Andrés Luque (Technical Director), Cecilia Cacley (Light Operator), Brendon Vierra (Sound Engineer), David Kriesberg (House Manager), Juan García (Assistant Technician), Omar Ramírez (Photography).

Reviews: Entrada Gratis is an ageless and global show just because lies throughout the years will be the same. What the audience can expect is to laugh from beginning to end. He gives a comic spin to the dramatic irony of human behavior. – Gabriella Serrano, My Musical Ride, September 8th 2014

MEMORIAS DE UNA DIVA DE LAS PUPUSAS
By La Tenchis
May 31 – June 1, 2013

GALita
PLATERO Y YO
A bilingual children play
October 15 – 28, 2012
By Juan Ramón Jiménez (Spain)
Director Cornelia Cody
Bilingual Adaptation by Cornelia Cody
Producer: Hugo Medrano
Stage Manager: Abby Bay
Designers: Joseph E. Walls (Lighting Design), Alicia Tessari Neiman (Costume & Property designs), Brendon Vierra (Sound Design), Edwin Aparicio (Choreographer).

Cast: Tim Pabón (El Poeta), Bob Sheire (Platero), Cecilia Cackley (Actor 1), Cecilia de Feo (Actor 2), Karen Morales (Actor 3)

Production Staff: Anna Bate (Production Manager), Andrés Luque (Technical Director), Jeny Hall (Master Electrician) Jeff Porter (Electrician), Linda Di Bernardo (Carpenter), Ashley Washinski & Ariel Klein (Scenic painters), Mari Paz (Vocal Couch), Christopher Shell (Playbill).

Reviews: There isn’t much of a plot in Platero y Yo. Yet GALita’s bilingual adaptation into a play by Cornelia Cody, who also directed it, is bubbling with life, and comes to such a satisfying resolution, I left with a smile on my face. It’s a good, old-fashioned folk tale about man’s connection with nature. Rosalind Lacey - DC Theatre Scene

GALita
LAS NUEVAS AVENTURAS DE DON QUIJOTE DE LA MANCHA
Based on the novel by Miguel de Cervantes
March 18-28, 2013
By Patricia Suárez
Bilingual adaptation by Cornelia Cody
Directed by Hugo Medrano
Musical Direction by Andrés Holder
Stage Manager: Amy Norton

Designers: Elizabeth Jenkins McFadden (Scenic Design), Joseph R. Walls (Lighting Design), Brendon Vierra (Sound Design), Dan Iwaniec (Costume Design), Alicia Tessari (Properties Design), Ismael Carrillo (Projectons Design), Monalisa Arias (Fight Choreographer).


Production Staff: Andrés Luque (Technical Director), Anna E. Bate (Production Manager), Jenny Cisneros (Backstage Manager), Russell Matthews (Backstage Run Crew), Linda Di Bernardo (Assistant Technical Director), Peter Goldschmidt (Master Electrician); Brittany Diliberto, Jeremy Owens, Brandon Roe, Carl Ungemach (Electricians); Mitchell Grant, Carl Ungemach (Carpenters); Katie Wertz (Scenic Charge), Carolyn Hampton (Scenic Painter); Cecilia Cackley (Light Board Operator), Kaitlin Loftur-Thun (Assistant Sound Designer), Crescent Haynes (Sound Board Operator).
THREE KINGS DAY CELEBRATION
La Fiesta de los Tres Reyes Magos
A traditional Latin American celebration featuring the Magi, live animals, local performers, a neighborhood procession, and gifts for every child.
January 6, 2013

YOUR SHADOW LEAVES YOU IN THE DARK
Tu propia sombra te oscurece
Paso Nuevo Youth Ensemble
August 9, 2013
Written by Jonathan Sánchez, Diana Sánchez, and Carlos Amaya.
Directed by Quique Avilés

Performers: Christian Sánchez, Steven Ramírez, Rosmery Solórzano, Israel Núñez, Jonathan Sánchez, Diana Sánchez, Carlos Amaya, Quique Avilés.

Guest Artist Teachers/Production Staff: Matthew Vaky (Acting), Alina Collins Maldonado (Acting), Melvin Deal (Drumming), Doc Powell (Drumming), Ashley Haymaker (Modern Dance), Natalia Pinzón (Sasa), Andrés Luque (Scenery & Sound), Ashley Washinsky (Paint & Scenery), Karen Bilotti (Lighting Electrics), Linda Di Bernardo (Sound Workshop Assistant), Tessa Grippaudo (Costumes), Silvia Thornton Freeman (Arts Management & Program Coordinator), Marta McKeown (Assistant Director); Marta McKeown, Chris Sánchez (Sound); Alicia Tessari (Properties & Costumes).

ANNUAL INTERNATIONAL FILM FESTIVAL
LA PANTALLA CÓMICA: A FESTIVAL OF MEXICAN CINEMA
October 12-14, 2012

Films: El sueño del Caimán (Caiman’s Dream), Su Excelencia (His Excellency), Abel, Conozca la cabeza de Juan Pérez (Meet the Head of Juan Pérez), Los tres García (The Three García), El rey del barrio.

2011 – 2012 Season

¡AY, CARMELA!
In Spanish with English surtitles
September 15-October 9, 2011
By José Sanchis Sinisterra
Director: José Luis Arellano-García English
Translation by Nilo Cruz and Catalina Botello
In collaboration with Acción Sur (Spain)
Producer: Hugo Medrano
Stage Manager: Elena María Lower

Designers: Giorgos Tsappas (Scenic Design), Antonio Serrano (Lighting and Sound Design), Rosa Andújar (Costume Design), David R. Peralto (Music Selection and Composition), Tessa Grippaudo (Properties Design), Chevi Muraday (Choreography)

Cast: Diego Mariani (Paulino), Mona Martínez (Carmela)

Production Staff (USA): Andrés Holder (Production Manager), Andrés Luque (Technical Director), Ashley Washinski (Assistant Technical Director), David Kriesberg (House Manager), Jenny Cisneros (Backstage Manager), Jeny Hall (Master Electrician), Nicholas Staple, Davis Olson, Aaron Waxman, Catherine Girardi, Colin Dieck, Kevin Hasser (Electricians), Linda Di Bernardo (Master Carpenter), Emy Kellett (Scenic Charge), Elena María Lower (Light Board Operator), Christian Sánchez (Follow Spot Operator), Daniel Pérez (Surtitles Operator), Lonnie Tague, Paulo Andrés Montenegro (Photographers), Watermark Design (Graphic Design), Christopher Shell (Playbill)

Production Staff (Spain): Olga Reguilón (Production Manager), Nuria Chacón (Production team), Antonio Serrano (Technical Director), Pipa & Milagros (Costume Construction)

Nominations & Awards
2012 Helen Hayes Awards Nominations: Outstanding Ensemble in a Play; Mona Martínez (Outstanding Lead Actress in a Play)

Reviews:
‘¡Ay, Carmela!’ is a spare, moving, and wistfully funny tale about loss, devotion, courage and artistic integrity. ...The GALA production shifts smoothly between war-story suspense, bickering backstage comedy and poignant supernatural reconnoitering. Strutting around in a red velvet dress, her movements often dancelike, her arms flinging wide in idiosyncratic gestures, Martínez’s Carmela is eccentric and vibrant, with stubborn, soulful depths. Mariani is just as persuasive and diverting, particularly when the terrified Paulino is fumbling through his vaudeville shtick, or when he’s lurching from drunken buffoonery to helpless grief.” Celia Wren -The Washington Post- September 19, 2011
“A bloody-bullfight winner of a production. ... The show’s two stars are so good, you won’t want to take your eyes of them.” Rebecca J. Ritzel -Washington City Paper- September 23, 2011
ANNA IN THE TROPICS
Ana en el trópico
In Spanish with English supertitles
February 9-March 4, 2012
By Nilo Cruz (Pulitzer Prize Winner)
Director: José Carrasquillo
English Translation by Nilo Cruz and Nacho Artime
Producer: Abel López
Stage Manager: Elena María Lower

Designers: Tony Cisek (Scenic Design), Andrew Dorman (Lighting Design), Andrés Holder (Sound Design), Ivania Stack (Costume Design), Marie Schneggenburger (Properties Design), Monalisa Arias (Fight Choreography)

Cast: José Guzmán (Eliades/Palomo), Hugo Medrano (Santiago), Manolo Santalla (Cheché), Monalisa Arias (Marela). Verónica del Cerro (Conchita), Marian Licha (Ofelia), Oscar Ceville (Juan Julián)

Production Staff: Cecilia Cackley (Assistant Director), Andrés Luque (Technical Director), Andrés Holder (Production Manager), Abel López (Producer), David Kriesberg (House Manager), Jenny Cisneros (Assistant Stage Manager), Elena María Lower (Light Board Operator), Jeny Hall (Master Electrician), Nicholas Staple, Joey Walls, Aaron Waxman, Jeffrey Porter, Peter Goldschmidt, Colin Dieck, Zackary Dalton, Karen Scudder, Andrew Scharwath (Electricians), Andrea Healy (Scenic Charge), Brendon Vierra, Colin Warren (Sound Engineers), Laura Smith (Sound Board Operator), Noelle Viñas (Adaptation of Supertitles), Esther Gentile (Supertitles Operator), Lonnie Tague, Paulo Andrés Montenegro (Photographers), Watermark Design (Graphic design), Christopher Shell (Playbill)

Reviews:
“You know you’re in a poetic world when even the electrical fans exude lyricism — and the appliances dangling beneath a cigar-factory ceiling, in GALA Hispanic Theatre’s graceful and affecting production of Nilo Cruz’s “Ana en el tropico” (“Anna in the Tropics”), do just that. . . . In particular, actors portraying two sets of couples create moments of arresting intimacy, while emphasizing the human ability to endure and trust in the face of disappointment and suffering.”

“The strong characterizations and beautiful, musical language make this play a must-see. Director Jose Carrasquillo makes sure the actors are in-your-face front and center by placing the intimate scenes on the apron. Each member of the seven-actor ensemble organically understands and connects with a real person and we can see it. The commitment is mesmerizing, and enlivens Cruz’ complexity.”
Rosalind Lacy –dctheatrescene.com- February 14, 2012
PURO TANGO
In Spanish with English supertitles
April 19-29, 2012
With a special concert by QuinTango April 25, 2012
Created by Hugo Medrano
Directors: Abel López and Hugo Medrano
Musical Direction and Arrangements: Alvaro Hagopián
Stage Manager: Andrés Luque

Designers: Joseph R. Walls (Lighting Designer), Mariana Fernández (Costume Designer)

Cast: Nelson Pino (Singer), Lucrecia Basualdo (Actor), Luis Simón (Actor)
Dancers: Analía Centurión, Gabriel Missé
Musicians: Ariel Fogel (Bass), Alvaro Hagopián (Piano), José Lagreca (Accordian)

Production staff: Andrés Holder (Production Manager), Andrés Luque (Technical Director/Light Board Operator), David Kriesberg (House Manager), Jenny Cisneros (Assistant Stage Manager), Ashley Washinski (Assistant Technical Director), Jeny Hall (Master Electrician), Linda di Bernardo (Master Carpenter), Laura Smith (Supertitles Operator), Nick Eckert (Photographer), Watermark Design (Graphic Design), Christopher Shell (Playbill)

Reviews:
“’Puro Tango’ made it easy to see why so many have fallen under tango’s spell.” Pamela Kidron

PUERTO RICO... ¡FUÁ!
In Spanish with English supertitles
June 7-July 1, 2012
By Carlos Ferrari
Directors: Luis Caballero (Puerto Rico) and Hugo Medrano
Musical Direction and Arrangements: Didier Prossaird English Translation by Ángel S. Torres-Cabassa
Producer: Abel López
Stage Manager: Cody Whitfield

Designers: Luciana Steccon (Scenic Design), Andrew F. Griffin (Lighting Design), Alicia Tessari Neiman (Costumes and Properties Design), Brendon Vierra (Sound Design), José Manuel Ozuna-Báez (Choreography), Antonio Vargas (Choreography Collaborator), Diana Sáez (Vocal Coach) Cast: Ricardo Puente, Joel Pérez, Antonio Vargas, Rita Ortiz, Jeffrey Hernández, Anamer
Castrello, José Manuel Ozuna-Báez, Isabel Arraiza
Musicians (Sin Miedo Band): Didier Prossaid, Christian Gonzáles, Antonio Orta, Alex Norris, Alfredo Mojica

Production Staff: Andrés Luque (Technical Director), Alida Yath (House Manager), Jenny Cisneros (Backstage Manager), Ashley Washinski (Assistant Technical Director), Jeny Hall (Master Electrician), Cory Frank, Jim Janets, Alex Keen, Jeffrey Porter, Micah Manning, John Nolan, Aaron Waxman (Electricians), Linda di Bernardo (Master Carpenter), Sean Hankins, Eric Lucas, Nathan Vieland (Carpenters), Andrea Healy (Scenic Charge), Linda di Bernardo, Tessa Grippaudo, Kelly Rice, Ashley Washinski, Nathan Vieland (Scenic Painters), Sandy Duraes, Tessa Grippaudo (Stitchers), Cecilia Cackley (Wardrobe Manager), Cody Whitfield (Light Board Operator), Christian Sánchez (Follow Spot Operator), Pedro Lizama (Sound Engineer), Cresent Haynes (Sound Board Operator), Laura Smith (Supertitles Programmer), Esther Gentile (Supertitles Operator), Nick Eckert, Paulo Andrés Montenegro (Photographers), Watermark Design (Graphic Design), Christopher Shell (Playbill)

Nominations & Awards
2013 Helen Hayes Awards Nominations: Outstanding Ensemble in a Musical.

Reviews:
“The GALA Theatre Company has outdone Monte Python with the Washington premiere of this quirky, over-the-top political satire by Carlos Ferrari. This burlesque of the history of European and American colonialization in two hours adds depth to the genre of the musical review.”
Rosalind Lacy –dctheatrescene.com- June 12, 2012

ArteAmerica
FUEGO FLAMENCO VII SEVENTH INTERNATIONAL FLAMENCO FESTIVAL November 17-December 4, 2011
Lynne & Joseph Horning, Honorary Producers ArteAmerica Series (The festival is made up of the following three events)

FLAMENCO ALGARABÍA
José Barrios and Company
November 17-20, 2011
Presented in collaboration with Fundación Conservatorio Flamenco Casa Patas Choreography and Direction: José Barrios
Musical Director: Isaac Muñoz

Dancers: Ana González and José Barrios
Singers: Gema Caballero and Juan Debe
Musicians: Isaac Muñoz and David Durán (Guitar), Wafir S. Gibril (Accordion and Percussion)
FLAMENCO EN FAMILIA
November 26, 2011
Spanish Dance Society of Washington, DC

DC FLAMENCO MEN
Flamenco Aparicio Dance Company
December 2-4, 2011
Choreography and Direction: Edwin Aparicio

Dancers: Edwin Aparicio, Sergio Aranda, Norberto Chamizo, Carlos Menchaca
Singers: Amparo Heredia, Francisco “Yiyi” Orozco
Musicians: Richard Marlow (Guitars), Gonzalo Grau (Cello, piano, percussion), Francisco “Yiyi” Orozco (percussion)

Festival Production Staff: Andrew Scharwath (Lighting Design), Brendon Vierra (Sound Design), Sharon King (Stage Manager), Andrés Holder (Production Manager), Andrés Luque (Technical Director), Kathi Beste (Backstage Manager), Ashley Washinski (Assistant Technical Director), Linda Di Bernardo (Master Carpenter), Brendon Vierra (Sound Board Operator), Jeny Hall (Master Electrician), Nico Staple, Aaron Waxman (Electricians), David Kriesberg (House Manager), Christopher Shell (Playbill)

LA VIDA EN LOS ESCLAVOS UNIDOS
Saulo García
In Spanish only
December 9-10, 2011
Director: Juan Carlos Talero
Cast: Saulo García

Production Staff: Andrew Scharwath (Lighting Design), Sharon King & Roger Valencia (Stage Managers), Andrés Holder (Production Manager), Andrés Luque (Technical Director), Jeny Hall (Master Electrician), Brendon Vierra (Sound Engineer), David Kriesberg (House Manager), Daniel Martínez (Playbill)

FIVE HOURS WITH MARIO
Cinco horas con Mario
In Spanish with English surtitles
March 30-31, 2012
By Miguel Delibes (Spain)
Adapted by Miguel Delibes, Siago Paredes, José Samano, and Josefina Molina
English Translation: Barbara Phillips
Director: María Victoria Peña

Cast: María Victoria Peña (Carmen)

Production Staff: Andrés Holder (Lighting Design, Production Manager), Andrés Luque (Technical Director), Jeny Hall (Master Electrician), Laura Smith (Supertitle Programmer), Jenny Cisneros (Surtitles Operator), David Kriesberg (House Manager), Daniel Martinez (Box Office), Camille Cintrón (Playbill)

OCCUPY GALA
April 13-14, 2012

Contributing Artists: Quique Avilés (Master of Ceremonies), E. Ethelbert Miller, Carlos Parada, Kenneth Carroll, Silvana Straw, B. Stanley (Poets), Rumisonko, Machetres, Los Nayas, Anexo Social (Bands), Luci Murphy (Singer), Matthew Vaky, Elana, Ruth Young & Marguax Delott-Bent (Other actors and performance artists), Henry Mills, Ardamus, Eric David (Other musical acts), Iván Navas, Benito López, Robertico, Alfredito Mojica (Percussionists), Ronald Chacón, Juan López, Mauricio López, Iván Mendizabal, Juan Pineda, Puppet Underground, Barbara Quintard, Alberto Robles (Visual artists)

Production Staff: Sheila Mirza (Stage Manager), Andrés Holder (Production Manager), Andrés Luque (Technical Director), Jenny Cisneros (Assistant Backstage Manager), Jeny Hall (Master Electrician), Brendon Vierra (Sound Engineer), Laura Smith (Box Office), David Kriesberg, Alida Yath (House Managers), Mark Perkins (Graphics), Camille Cintrón (Playbill)

GALita
Las aventuras de Don Quijote de La Mancha
February 22-March 1, 2012
By Patricia Suárez
Bilingual Adaptation: Cornelia Cody
Director: Hugo Medrano
Musical Direction: Andrés Holder

Designers: Elizabeth Jenkins McFadden (Scenic Design), Andrew Scharwath (Lighting Design), Dan Iwaniec (Costume Design), Brendon Vierra (Sound Design), Alicia Tessari Neiman (Properties Design)

Cast: Jose Carrasquillo (Don Quijote), Luis Simon (Sancho Panza), Cecilia De Feo (Dulcinea, Sobrina, others), Lucrecia Basualdo (El Ama/Others)
Production Staff: Andrés Holder (Production Manager), Andrés Luque (Technical Director), Julianne Menassian (Stage Manager), Elena Rhiannon Stark (Wardrobe Manager), Xiomara Mercado (Sound Board Operator), Andrea Healy (Scenic Charge), Ashley Washinski (Assistant Technical Director), Linda DiBernardo (Master Carpenter), Brendon Vierra (Sound Engineer), Jenny Hall (Master Electrician)

THREE KINGS DAY CELEBRATION
Fiesta de los Reyes Magos
January 8, 2012
In collaboration with the Inter-American Development Bank-DC Solidarity Program

Cast: Roland Roebuck (Baltasar), José Sueiro (Gaspar), Quique Avilés (Melchor) Sebastián Mercado and Diego Bartra (Shepherds)

Performing Artists: National Symphony Orchestra (Musicians), Spanish Dance Society (Dancers), Alma Boliviana (Folk Dancers), Los Quetzales directed by Laura Ortiz (Mexican Folk Dancers)
Animals provided by Leesburg Animal Park

HIDDEN REALITIES
Paso Nuevo Youth Ensemble
August 3, 2012
By the members of Paso Nuevo
Director: Quique Avilés


Production Staff: Andrés Luque, Malik Payne (Lights & Sound); Álvaro Palau Palomino, Gabriela Fernández-Coffey (Guest Teaching Artists).

2010 – 2011 Season - ¡con el lenguaje de la pasión!

THE KNIGHT FROM OLMEDO
El caballero de Olmedo
In Spanish with English surtitles
September 16- October 17, 2010
By Lope de Vega (Spain)
Adapted by Mar Zubieta and Francisco Rojas  
Director: José Luis Arellano-García  
English Translation: Dawn Smith (Commissioned)  
A co-production with Acción Sur, from Spain  
Producer: Abel López  
Stage Manager: Andrés Holder  

Designers: José Luis Raymond (Scenic Design), Martha Mountain (Lighting Design), Ikerne Giménez (Costume Design), David R. Peralto (Music Selection and Composition), Tessa Grippaudo (Properties), Monalisa Arias (Fight Choreography).  

Cast: Juan Caballero (Don Alonso), Pedro Martín (Don Tello), Monalisa Arias (Fabia), Emme Bonilla (Doña Inés), Karen Morales-Chacana (Doña Leonor), Jerry Nelson Soto (Don Rodrigo), Oscar Ceville (Don Fernando), Mel Rocher (Don Pedro), Sebastián R. Delta (Sombra, Mendo, Labrador), Hugo Medrano (El Rey), Kevin Payne (Músico/Vihuelista), Gino Tassara (Remplazante, El Rey)  

Production Staff (USA): Andrés Holder (Production Manager), Eric Lucas (Technical Director), Klyph Stanford (Lighting Associate), Victoria Alessandra Brown (House Manager), Andrés Luque (Backstage Manager), Jenny Cisneros (Wardrobe Assistant), Jeny Hall (Master Electrician), Leanne Bock, Ian Campbell, Cory Frank, Peter Goldschmidt, Jacob Moriarty-Stone, Nico Staple (Electricians), Andrés Luque (Master Carpenter/lights operator), Lina MoralesChacana (Surtitle Programmer), Easther Gentile (Surtitles Operator), Stan Weinstein, Paul Montenegro (Photographer), Nelson Cortesi (Videographer), Watermark Design (Graphic Design), Christopher Shell (Playbill).  

Production Staff (Spain): Olga Reguilón (Production Manager), Manu Roca (Technical Director), Laura Ordas (Set Assistant), Miguel Crespy (Costumes), María Calderón (Ambientación de vestuario).  

Reviews: In a note in the playbill, the director explains that his interpretation of the play involves seeking "the beast in each character," and the striking physicality certainly supports that approach: Driven by hungers -- love, greed, vanity about how they appear in a bullfighting ring -- the characters don't bother to repress their fervor or slow their pace. It's not exactly a comforting vision: Though the script does contain a few comic scenes, the look and tone of this bi-national production, co-produced by Acción Sur S.L., a theater company in Madrid, makes the humor feel fleeting and poignant -- a wan, doomed attempt to look away from fate.” Celia Wren -The Washington Post- September 22, 2010  
“IT’s rare to see a good production of de Vega on our modern stages. It is extraordinary to find such an integral and passionate production, which graphically captures the spirit of de Vega’s 17th-century aesthetic while speaking clearly to our 21st-century understanding.” Barbara Mackay -The Washington Examiner- September 30, 2010
FUEGO FLAMENCO VI
Sixth International Flamenco Festival
November 18-December 5, 2010 Lynne and Joseph Horning, Honorary Producers ArteAmerica Series (In collaboration with WPAS) (The festival was integrated into these three events)

If It Should Dawn
José Barrios and Company
November 18-21, 2010
Presented in Collaboration with the Fundación Flamenco Conservatorio Casa Patas Manager: Begoña Fernández
Choreography and Director: José Barrios Musical
Direction: Isaac Muñoz and Jesús Nuñez

Dancers: José Barrios and Raquel Villegas
Singers: David Vázquez and Juan Debel
Musicians: José Nuñez (Guitar), David Durán (Guitar), Diego Villegas (Saxophone, Flute and Harmonica)

FLAMENCO EN FAMILIA
Spanish Dance Society of Washington, DC
November 27, 2010
Artistic Directors: Lourdes P. Elias y Jaime Corornado

Dancers: Alisa Bernstein, Peter Joshua Burroughs, Heidi Kershaw, Nelson Sitton, Nancy Monaham

ALMA FLAMENCA
Flamenco Aparicio Dance Company
December 4-5, 2010
Choreographer and Director: Edwin Aparicio Feaured

Dancer: Nélida Tirado
Dancers: Defne Enç (Guest Dancer), Genevieve Guinn (Assistant Director, Principal Dancer), Anna Menéndez, Kyoko Terada (Assistant Director)
Singers: Isabel Soto and Jesús Montoya
Musicians: Richard Marlow (Guitar), Behzad Habibzai (Percussion)

Festival Production Staff: Andrew Scharwath (Lighting Designer), Brendon Vierra (Sound Designer), Andrés Holder (Production Manager), Eric Lucas (Technical Director), Cecilia Terrasa (Stage Manager), Jeny Hall (Master Electrician), Victoria Alessandra (House Manager),
THE TWO CHURCHES
Guillermo Gómez-Peña & Reverend Billy
December 10-11, 2010
ArteAmerica Series (In Collaboration with WPAS) Supported by the National Performance Network

Production Staff: Andrés Holder (Production Manager), Andrés Luque (Stage Manager), Eric Lucas (Technical Director), Andrew Scharwath (Lighting Design), Jeny Hall (Master Electrician), Victoria Alessandra (House Manager), Camille Cintrón (Playbill).

THE INNOCENT ERÉNDIRA AND HER HEARTLESS GRANDMOTHER
La cándida Eréndira
In Spanish with English surtitles
February 3-27, 2011
Based on the Novel by: Gabriel García Márquez (Colombia)
Adaptation by: Jorge Alí Triana and Carlos José Reyes
Director: Jorge Alí Triana
English Translation: René Buch and Felipe Gorostiza
Musical Director: José Arturo Chacón
Producer: Hugo Medrano
Stage Manager: Cecilia Cackley

Designers: Elizabeth Jenkins McFadden (Scenic Design), Klyph Stanford (Lighting Design), Marcela Villanueva (Costume Design), David Crandall (Sound Design), Tessa Gripaudo (Properties Design), Monalisa Arias (Fight Choreography), Dori Beauseigneur (Wigs and Makeup).

Cast: Laura García (Abuela), Paola Baldión (Eréndira), Alvaro Palau (Angel, Mujer araña), Javier Terán (Don Sabas,Alcalde, Misionero), José Arturo Chacón (Cartero, Dragoneante), Carlos del Valle (Fotógrafo, Camionero), Christian Sánchez (Indio, Soldado), Carlos Castillo (Ayudante, Culebrero, Soldado), Carlos Amaya (Soldado, Indio, Contrabandista), Anabel Marcano (India Guajira, Monja, Mujer Roja), Manolo Santalla (Hombre, Sacerdote, Contrabandista), Gilberto Pimentel (Holandés, Sacerdopte), Ignacio Meneses (Ulises), Cecilia de Feo (Madre Superiora, Mujer Azul)

Reviews: “Oranges ripen with diamonds at their centers. Glass turns blue when touched by a lovesick youth. In the wake of a mistreated girl, a metal-robed angel stalks and dances."
Curiosities both wondrous and harrowing cascade into view in "La Candida Erendira (The Innocent Erendira and Her Heartless Grandmother)," **Columbian director Jorge Ali Triana's splendidly hallucinatory yet accessible dramatization of the 1972 novella by Gabriel García Márquez.** .... in the production at GALA Hispanic Theatre (in Spanish, with English surtitles), the director complements Garcia Marquez's magical realism with a lapidary theatricality, complete with humor, music, stylized movement and haunting tableaus like surrealistic paintings.” **Celia Wren - The Washington Post- February 12, 2011**

**ALIENS, IMMIGRANTS & OTHER EVILDOERS**
Written and Performed by: José Torres-Tama
Bilingual - In Spanish and English
March 4-5, 2011 ArteAmerica Series (In collaboration with WPAS) A project of the National Performance Network Commissioned by GALA, Ashé Cultural Arts Center (New Orleans), and MECA (Houston).

**Production Crew:** Andrés Holder (Production Manager), Sara Jane Hohnson (Stage Manager, Andrés Luque (Technical Director), Klyph Stanford (Lighting Design), Jeny Hall (Master Electrician), Victoria A. Brown (House Manager), Camille Cintrón (Playbill)

**DIVORCEES, EVANGELISTS AND VEGETARIANS**
Divorciadas, evangélicas y vegetarianas
In Spanish with English surtitles
April 7-May 1, 2011
By: Gustavo Ott (Venezuela)
Director: Abel Lopez
English Translation: Heather McKay
Producer: Hugo Medrano
Stage Manager: Iván Cano

**Designers:** Daniel Pinha (Scenic Design), Jason Cowperthwaite (Lighting Design), Lynly A. Saunders (Costume Design), Brendon Vierra (Sound Design), Sofía Gawer-Fishe (Properties Design)

**Cast:** Monalisa Arias (Beatriz), Menchu Esteban (Gloria), Gabriela Fernandez-Coffey (Meche)

**Production Staff:** Andrés Holder (Production Manager), Andrés Luque (Technical Director), Victoria Alessandra Brown (House Manager), Aaron Bergerón (Assistant Backstage Manager) Jenny Cisneros (Wardrobe Manager), Jeny Hall (Master Electrician), Colin Dieck, Kevin Hasser, Nico Staple, Aaron Waxman, Tim Boucher (Electricians), Tim Boucher (Master Carpenter), Linda Di Bernardo, Marty Thoman, Ashley Washinski (Carpenters), Andrea Healy (Scenic Charge),
Diana Cramer, Tessa Grippaudo, Lizee Jones (Painters), Iván Cano (Light Board Operator), Karen Ruffin (Sound Board Operator), Karen Morales-Chacana (Surtitle Programming), Esther Gentile (Surtitle Operator), Lonnie Tague (Photographer), Nelson Cortesi (Videographer), Watermark Design (Graphic Design), Christopher Shell (Playbill)

Reviews: “Divorciadas, evangélicas y vegetarianas” was a hit when GALA mounted it in 2003 (the company has also produced a number of other works by Venezuelan playwright Ott) and you can see why: While paying sincere tribute to the power of friendship, female bonding and personal resilience, the script maintains an appealingly screwball tone and pace. It’s enjoyably irreverent about men, shopping, sexual self-indulgence, religious sanctimony and diet trends …” Celia Wren -The Washington Post- April 13, 2011

“...In director Abel Lopez's capable hands, "Divorciadas" moves at the speed of light, which is the only way it can work, as the play depends largely on the belief that Gloria is propelled by sheer manic energy, cranked up to an unbearable level. Skillfully directing his extremely talented actresses, Lopez propels his characters toward Ott's refreshingly positive ending, as his women take charge of their lives and find camaraderie in each others' friendship. -The Washington Examiner- April 12, 2011

ON THE THREAD OF DARKNESS AND LIGHT
Bilingual - In Spanish and English
May 7, 2011
With the Special Participation of Cherie Latson (Segments from her solo performance piece, Yes, I am from DC)
By: Paso Nuevo, GALA's Youth Performance Group
Director: Quique Avilés
Musical Direction: Wilfredo Cruz Assistant
Director: Matthew Vaky

Cast: Brenda Alvarado, Carlos Amaya, Rafael Alvarenga, Alexi Calderón, Cindy Cañas, Cindy Cruz, Jonathan Nolasco, Daniel Hernández, Tania Pérez, Steven Ramirez, Luis Rumbaut, Rosemary Solorzano, Jonathan Sánchez, Manuel Sánchez. Musicians: Luis Avilés, Douglas González, Jonathan Nolasco, Diana Sánchez (Singer), Manuel Sánchez. Production Staff: Chris Wonder and Delila Rodriguez (Stage Managers), Chris Wonder (Lighting), Delila Rodriguez (Sound)

CANTO AL PERÚ NEGRO...CELEBRATING AFRO PERU!
In Spanish with English Surtitles
June 7-26, 2011
A New Work Commissioned by GALA
By: Gabriel García
Director: Hugo Medrano
English Translation: Heather McKay
Musical Direction: Yuri Juárez
Producer: Hugo Medrano
Stage Manager: Meredith Bailey

Designers: Mariana Fernández (Scenic Design), Cory Ryan Frank (Lighting Design), Alicia Tessari Neiman (Costume Design), Brendon Vierra (Sound Design), Aramis Pazos-Barrera (Choreography), Sofía Gawer-Fische (Properties and Masks)

Cast: Vanessa Díaz (Vanessa), Anabel Marcano (Indigenous Girl, Master’s Wife), Javier Terán (Overseer, Javier), José Manuel Ozuna-Báez (José Manuel), Vicky Leyva (Vicky), Miguel A. Vásquez-Cartagena (Pacho), Bienvenido Martinez (Bienvenido), Susan Duston (Susan).

Dancers: Abby Charles and Aramis Pazos-Barrera
Musicians: Oscar Pérez (Keyboard), Yuri Juárez (Guitar), Christian González (Bass), Jefferrson Pajuelo (Cajón), Martín Zúñiga (Bongos), Marciano Gonzalez (Congas)

Production Staff: Andrés Holder (Production Manager), Andrés Luque (Technical Director), Victoria Alessandra Brown (House Manager), Andrew Dorman (Assistant Lighting Designer), Danilo Rivera (Movement Coach), Ramiro Matos (Language Coach (Quechua)), Kambale Musavali (Language Coach (Lingala)), Coco Kanda (Translator to Lingala), Lorena Sabogal (Backstage Manager), Jenny Cisneros (Wardrobe Manager), Jeny Hall (Master Electrician), Nico Staple (Assistant Master Electrician), Peter Goldschmidt, Abby Lynch, Micah Manning, Kara Sparling, Joey Walls (Electricians), Linda Di Bernardo, Kevin Hasser, Ashley Washinski (Carpenters), Meghan Toohey (Scenic Charge), Amy Kellet (Scenic Artist), Tessa Grippaudo, Jessica Moretti (Scenic Painters), Meredith Bailey (Light Board Operator), Brendon Vierra (Sound Board Operator), Collin Warren (Sound Board Engineer), Lina Morales-Chacana (Surtitle Programmer), Esther Gentile (Surtitle Operator), Lonnie Tague, Stan Weinstein (Photographers), Watermark Design (Graphic Design), Christopher Shell (Playbill).

Reviews: “…this frugally produced tribute to the culture and history of Afro-Peruvians, directed by GALA Producing Artistic Director Hugo Medrano, contains some vivacious, arm-pumping, skirt-swirling dancing and lots of seductive music.” - Celia Wren -The Washington Post - June 15, 2011

“Shake those hips and roll those shoulders loose. Viva Peru! Vicky Leyva, a.k.a. “The Mulatta Flower of Peru,” dances barefoot, sings folklore straight from an impassioned heart and lights up the stage with bravura alongside her singing and dancing daughters Vanessa Diaz and Susan Duston. Together they represent a revolution. Hardly a fiesta of fun and games, Canto Al Peru Negro (Songs for Black Peru), a world premiere by Gabriel Garcia, takes us into the hypnotic cool of Afro-Peruvian jazz that’s more than entertainment. These songs carry a message born of pain and joy. Directed by Hugo Medrano, with musical direction by Yuri Juarez, and choreography by Aramis Pazos-Barrera, each number builds to a climax to celebrate survival at the end.” -
PASO NUEVO LA FAMILIA LOBATO
Young and Corrupted
August 13, 2011
By the members of Paso Nuevo
Director: Quique Avilés

Cast: Cindy Cruz, Balmore Martínez, Alexi Calderón, Carlos Amaya, Manuel Sánchez, Rafael Alvarenga, Cindy Cañas, Jordan Francisco Rosales Ventura, Rosmery Solórzano, Israel Nuñez, Yoshaxhani Hernández, Diana Sánchez, Chris Wonder, Delia Alvarenga, Diana Solórzano
Musicians: Manuel Sánchez, Lis Ávilés. Douglas Guerra, Jonathan Nolasco, Wilfredo Cruz, Quique Avilés

Production Staff: Matthew Vaky (Assistant Director), Marta McKeown (Summer Program Coordinator), Andrés Luque (Technical Director), Daniel Pérez (Youth Program Administrative Assistant/Surtitles Operator), Tessa Grippaudo (Costume Design), Sheila Marz (Light Board Operator), José Manuel Ozuna (Choreography).

Mainstage 2009-2010   Under the Dome… ¡A todo corazón!

EL BOLA – CUBA’S KING OF SONG
In Spanish with English surtitles
June 3-27, 2010

Book by: Héctor Quintero (Cuba)
English Translation by Patricia Rosel
Song Translation: Laura Smith
Producer: Abel López
Director: Hugo Medrano
Musical Direction & Arrangements: Didier Prossaird
Choreography: Jesús González
Stage Manager: Lorena Sabogal
Designers: Osbel Susman-Peña (Scenic Design), Klyph Stanford (Light Design), Dan Iwaniec (Costume Design), Matt Otto (Sound Design), Mariana Fernández (Properties Design)
Cast: Carlos Castillo (Director), Anamer Castrello (Madrina), Enrique Divine (Marian), Jonas Minino (Margarito), Karen Morales (Esposa), Gino Tassara (Periodista), Marcelino Valdés (Bola)
Dancers: Jesús González, Ari Hernández Myers, Alvaro Palau Palomino
Musicians: Sin Miedo-Didier Prossaird (Piano), Antonio Orta (Saxophone, Flute), Mark Merella (Drums), Steve Sachse (Bass)
Production Staff: Eric Lucas (Technical Director), Mariana Osorio (Production Manager), Alida Yath (House Manager), Andrés Luque (Backstage Manager), Jenny Cisneros (Wardrobe Manager), Tessa Grippauado (Costume Assistant), Christian Sánchez (Follow Spot Operator), Jeny Hall (Master Electrician), Austin Byrd, Thomas Haman, Kevin Kirkpatrick, Theryn Knight, Jacob Mora (Electricians), Andrés Luque (Master Carpenter), Micaela C. Barrett (Scenic Charge), Kryztov Lindquist (Scenic Painter), Lorena Sabogal (Light Board Operator), Bradley Porter (Sound Board Operator), Karen Ruffin (Projections Operator), Lina Morales Chacana (Surtitles Operator), Esther Gentile (Surtitles Operator), Daniel Troconis (Photographer), Michael Wilkinson (Photographer), Nelson Cortesi (Archival Video), Watermark Design (Graphic Design) and Christopher Shell (Playbill)

Reviews: Quintero tries to have his tribute every which way. It’s part song revue, part bio-musical and part songs-plus-grafted-on-story. The songs are so-so. The biography is sketchy. And the grafted on story is shaky. – Joe Adcock, Showbiz Radio, June 16th, 2010

THE FARCE OF DON CRISTÓBAL AND THE MAIDEN ROSITA
El retablillo de Don Cristóbal
In Spanish with English surtitles
April 8-May 2, 2010

By: Federico García Lorca (Spain)
English Translation by Edwin Honig
Producer: Hugo Medrano
Director: Adhemar Bianchi and Ximena Bianchi
Stage Manager: Mel Bieler
Designers: Adhemar Bianchi (Scenic Design), Klyph Stanford (Light Design), Claudia Tomsign (Costume Design), Matt Otto (Sound Design), Sofia Gawer-Fische (Properties Design), Ximena Bianchi (Puppet Design), Dori Beauseighner (Hair & Makeup Design)
Cast: Cecilia Cackley (Soldier), Oscar Ceville (Director), Sebastián R. Delta (Currito) Tricia Homer (Soldier), Mattias Kraemer (Soldier/Cocoliche), Alicia Tessari Neiman (Mother), Belén Oyola-Rebaza (Rosita), Mel Rocher (Poet), Ángel Torres (Cristóbal), Carlos del Valle (Patient)
Production Staff: Eric Lucas (Technical Director), Mariana Osorio (Production Manager), Teodula Hill (House Manager), Denise Umland (Assistant Costume Designer), Alessandra D’Ovidio (Assistant Costume Designer), Andrés Luque (Backstage Manager), Jenny Cisneros (Wardrobe Manager), Tessa Grippauado (Costume and Prop Assistant), Bradley Porter (Follow Spot Operator), Jeny Hall (Master Electrician), Bradley Cooper, Cory Frank, Peter Goldschmidt, Thomas Haman, Paul Villaloz (Electricians), Andrés Luque (Master Carpenter), Micaela C. Barrett (Scenic Charge), Mel Bieler (Light Board Operator), Karen Ruffin (Sound Board Operator), Lina Morales Chacana (Surtitles Programmer), Esther Gentile (Surtitles Operator), Daniel Troconis (Photographer), (Michael Wilkinson), Nelson Cortesi (Archival Video), Watermark Design (Graphic Design) and Christopher Shell (Playbill)
Review: The Bianchis keep the action brisk and smooth, using the puppets to continually alter the focus onstage. Sometimes a puppet will speak, disappear and be instantly replaced by his or her actor/character onstage in front of the cart. The directors also successfully weave together the two threads of the play, as the actors in the story of Cristobal and Rosita periodically step out of character and become passionate freedom fighters, commenting on the gains and losses of the war. The strength of this production is the intense contrast between the frame of the drama -- the bloody reality of war -- and the tomfoolery of the puppet play. – Washington Examiner, April 19th 2010

THE JOSÉ LUIS MERLÍN QUARTET*
March 28, 2010

Artists: José Luis Merlin (Guitar/Singer), David Merlin (Violin), Sebastian Merlin (Guitar), Brian Baumbusch (Guitar/Singer)
Guest Artists: Solange Merdinian (Singer), Aaron Shafer-Haiss (Percussion)
Production Staff: Eric Lucas (Technical Director), Mariana Osorio (Production Manager), Teodula Hill (House Manager), Andres Luque (Light Board Operator)

*Part of the ArteAmerica Series presented in collaboration with the Washington Performing Arts Society

BEAUTY OF THE FATHER
La belleza del padre
In English with Spanish surtitles
February 4-28, 2010

By: Nilo Cruz (United States/Cuba)
Spanish Translation by Nilo Cruz and Teresa María Rojas
Producer: Hugo Medrano
Director: Abel López
Stage Manager: Mel Bieler
Designers: Elizabeth J. McFadden (Scenic Design), Jason Cowperwaite (Light Design), Martin Schnellinger (Costume Design), Brendon Vierra (Sound Design), Tessa Grippaudo (Properties Design)
Cast: Dan Istrate (Federico García Lorca), Norman Aronovic* (Emiliano), Monalisa Arias (Marina), Kerry Waters Lucas (Paquita), Lucas Beck* (Karim)
Production Staff: Eric Lucas (Technical Director), Mariana Osorio (Production Manager), Belén Oyola-Rebaza (House Manager), Andrés Luque (Backstage Manager), Jenny Cisneros (Wardrobe...
Manager), Tessa Grippaduo (Backstage Assistant), Jeny Hall (Master Electrician), Cat Giradi, Peter Goldschmidt, Thomas Haman, Kevin Hasser, Andrew Scharwath, Paul Villaloz, Aaron Wasman (Electricians), Andrés Luque (Master Carpenter), Eric Williams (Carpenter), Meghan Toohey (Scenic Charge), Amy Kellet (Scenic Artist), Mel Bieler (Light Board Operator), Karen Ruffin (Sound Board Operator), Lina Morales Chacana (Surtitle Programmer), Esther Gentile (Surtitles Operator), Daniel Troconis (Photographer), Nelson Cortesi (Archival Video), Marcelo Espinoza (Graphic/Illustration), Watermark Design (Graphic Design) and Christopher Shell (Playbill)

*Appears courtesy of Actors Equity Association.

Reviews: Federico Garcia Lorca’s lyrical language will never die. Not as long as Nilo Cruz draws inspiration from the poet/playwright and writes with such soul-searing beauty as he does in Beauty of the Father and director Abel Lopez draws together this perfect storm of a cast. – Rosalind Lacy, DC Theatre Scene February 9th 2010

MARTHA GRAHAM CRACKER*  
December 18-19, 2009

Cast: Dito van Reigersberg (Martha Graham Cracker), Belén Oyola-Rebaza (Waitress)  
Musicians: Victor Fiorillo (Keys), Rich Hill (Guitar), Andrew Nelson (Bass), Ned Sonstein (Drums)  
Singer: Christie Parker akda Hot ’n Crusty  
Production Staff: Eric Lucas (Technical Director), Mariana Osorio (Production Manager), Andrew Scharwath (Light Design), Mel Bieler (Stage Manager), Andres Luque (Backstage Manager), Jeny Hall (Master Electrician), Jenny Cisneros (Follow Spot Operator), Pedro Lizama (Sound Mixing), Alida Yath (House Manager), Christopher Shell (Playbill)

*Part of the ArteAmerica Series presented in collaboration with the Washington Performing Arts Society

FUEGO FLAMENCO V*  
Fifth International Flamenco Festival  

Flamenco Deconstructed  
Flamenco Aparicio Dance Company  
Featuring Guest Artist Omayra Amaya  
Choreographed and Directed by Edwin Aparicio  
December 5-6, 2009

Featured Dancers: Defne Enç, Timo Nuñez  
Musicians: Richard Marlow (Guitar), Roberto Castellón (Guitar), Gonzalo Grau (Percussion)
Company: Pam de Ocampo, Genevieve Guinn (Assitant Director/Principal Dancer), Sarah Hart, Aleksey Kulikov, Lisa Scott, Dana Shoenberg, Kyoko Terada, Cecilia Terrasa, Jason Vera-y-Aragon

Production Staff: Eric Lucas (Technical Director), Mariana Osorio (Production Manager), Andrew Scharwath (Light Design), Brendon Vierra (Sound Design & Engineer), Kathi Beste (Stage Manager), Andres Luque (Light Board Operator), Jeny Hall (Master Electrician), Lane Pianta (House Manager), Teodula Hill (House Manager), Hannah Nielsen-Jones (Production Assistant), Christopher Shell (Playbill)

Flamenco en familia  
Natalia Monteleon and Arte Flamenco  
Novembe 28, 2009

Flamenco desde abajo  
Choreographed and Performed by Isabel López  
Fundación Conservatorio Flamenco Casa Patas  
November 20-22, 2009

Musical Direction by José Luis Silva “Morito”  
Dancers: Isabel López, Felipe Mato  
Musicians: José Luis Silva “Morito” (Guitar), Diego Villegas ( Saxophone, Flue, Clarinet, Harmonica), Jordi Albarrán (Guitar)  
Singers: El Trini de la Isla, Sara Salado

Production Staff: Eric Lucas (Technical Director), Mariana Osorio (Production Manager), Andrew Scharwath (Light Design), Brendon Vierra (Sound Design & Engineer), Mel Bieler (Stage Manager), Andres Luque (Light Board Operator), Jeny Hall (Master Electrician), Lane Pianta (House Manager), Hannah Nielsen-Jones (Production Assistant), Christopher Shell (Playbill)

*Part of the ArteAmerica Series presented in collaboration with the Washington Performing Arts Society

QUINTANGO*  
November 14, 2009

Artists: Joan Singer (Violin), Jennifer Rickard (Violin), Kerry Van Laanen, (Cello), Libby Blatt (Bass), Phil Hosford (Piano)  
Production Staff: Eric Lucas (Technical Director), Mariana Osorio (Production Manager), Andrew Scharwath (Light Design), Mel Bieler (Stage Manager), Jenny Cisneros (Backstage Manager), Jeny Hall (Master Electrician), Mel Bieler (Light Board Operator), Andres Luque (Sound Board Operator), Lane Pianta (House Manager), Christopher Shell (Playbill)
*Part of the ArteAmerica Series presented in collaboration with the Washington Performing Arts Society

**LUCIDO**  
**Lúcido**  
In Spanish with English Surtitles  
**September 17-October 11, 2009**

**By:** Rafael Spregelburd (Argentina)  
**English Translation** by José Carrasquillo  
**Producer:** Abel López  
**Director:** José Carrasquillo  
**Stage Manager:** Mel Bieler  
**Designers:** Giorgos Tsappas (Scenic Design), Cory Ryan Frank (Light Design), Ivania Stack (Costume Design), Brendon Vierra (Sound Design), Maria Schneggenburger (Properties Design), Leslie Felbain (Movement)  
**Cast:** Cythnia Benjamin* (Teté), Anabel Marcano (Lucrecia), Peter Pereyra (Lucas), Carlos Castillo (Mozo, Darió), Joanna Fortuna (Understudy)  
**Production Staff:** Eric Lucas (Technical Director), Mariana Osorio (Production Manager), Dan Iwaniec (Assistant Costume Designer), Teodulla Hill (House Manager), Andrés Luque (Backstage Manager), Tessa Grippaduo (Wardrobe Manager), Jeny Hall (Master Electrician), Peter Goldschmidt, Thomas Haman, Ellen Houseknecht, Andrew Scharwath, (Electricians), Andres Luque (Master Carpenter), Katherine Lucibella (Carpenter), Kerry Waters Lucas (Scenic Charge), Krystov Linquist (Scenic Artist), Mick Coughlan (Props Assistant), Mel Bieler (Light Board Operator), Karen Ruffin (Sound Board Operator), Lina Morales Chacana (Surtitle Programmer), Esther Gentile (Surtitles Operator), Daniel Troconis (Photographer), Nelson Cortesi (Archival Video), Marcelo Espinoza (Graphic/Illustration), Juan Carlos Espinoza (TV Promotion), Watermark Design (Graphic Design) and Christopher Shell (Playbill)

*Appears courtesy of Actors Equity Association.

**Mainstage 2008-2009 ¡Acércate más!**

**EL CANUTO DEL ROCK**  
**Bilingual in Spanish and English**  
**July 17-25, 2009**

**By** Quique Avilés  
**Producer:** Hugo Medrano  
**Director:** Abel López  
**Stage Manager:** Lane Pianta
**Designers:** Osbel Susman-Peña (Scenic Design), Jason Cowperwaithe (Light Design), Osbel Susman-Peña (Costume Design)

**Cast:** Quique Avilés (Don Amadeo Martínez), Cherie Latson (Lilana), Alex Iraheta (Don Santiago, Édgar, Chamaco)

**Band:** Machetres-Lilo González, Jr (Guitar), Paul González (Bass), Chris Gajardo (Drums)

**Production Staff:** Eric Lucas (Technical Director), Mariana Osorio (Production Manager), Sheila Mirza (Project Coordinator), Chris Wonder (Backstage Manager), Lane Pianta (Light Board Operator), Lonnie Tague (Sound Engineer), Nate Taylor (Sound Effects), Juan Pineda (Scenic Artist), Jenny Cisneros (Surtitles Operator), Hannah Neilsen-Jones (Surtitle Programmer), Hilary Binder, Christopher Shell (Playbill), Juan Pineda (Graphic Design)

**MOMIA EN EL CLOSET: THE RETURN OF EVA PERÓN**

World Premiere Commissioned by GALA

In Spanish with English Surtitles

June 4-28, 2009

**Music** by Mariano Vales (Argentina)

**Book** by Gustavo Ott (Venezuela)

**Lyrics** by Mariano Vales and Gustavo Ott

**English Translation** by Heather McKay

**Producer:** Hugo Medrano

**Director:** Mariano Caligaris

**Stage Manager:** Cecilia Cackley

**Designers:** Mariana Fernández (Scenic Design), Ayun Fedorcha (Light Design), Martín Schnellinger (Costume Design), Matt Otto and Matt Rowe (Sound Design), Vicky Sussman (Properties Design), Carina Losano (Choreography), Brendon Vierra (Projections Design), Dori Beau Seigneur (Hair & Makeup Design), Mariano Vales (Musical Director), Dana Scott (Assistant Conductor)

**Cast:** Laura Conforte (Eva Perón), Sebastián Vitale (Bourgeois.Mailman/Stylist/Soldier/Orisha/Lt. Moragas/Montonero), John Hager Flores (Bourgeois.Mailman/Stylist/Soldier/People/Orisha/Col. Cabanillas/Montonero), Gerald Montoya (Bourgeois.Mailman/Stylist/Soldier/People/Orisha/Montonero), Michael Vitaly Sazonov* (Bourgeois.Mailman/Stylist/Soldier/People/Orisha/Montonero), Antonio Soto (Juan Perón/Expert), Martín Ruiz (Dr. Ara/Gen. Aramburu/Lanusso/Gen. Videla), Diego Mariani (Genaro/Lt. Col. Moorio/López Rega), Belén Oyola-Rebaza (Sara/People/Isabel) *Member of Actors Equity Association

**Musicians:** Dana Scott (Keyboard), Nelson Alvaréz (Percussion), Lea Tanajah (Percussion), Emmanuel Trifilio (Bandoneon), Elvira Ramírez (Cello), Millie Martin (Counter Bass), Karona Poindexter (Winds), José Luis Oviedo (Trumpet)

**Chorus:** Gustavo Hernández, David Kozisek, Kim Ivon Machado, Kevin Moreno, Amy Sullivan, Kirk Sullivan, Katherine McCann, Reba Winstead

**Production Staff:** Eric Lucas (Technical Director), Mariana Osorio (Production Manager), Sarah
Mackonski (Assistant Light Designer), Hannah Nielsen-Jones (Assistant Stage Manager), Alida Yath (House Manager), Andrés Luque (Backstage Manager), Jenny Cisneros (Backstage Assistant), Brittany Krause (Backstage Assistant), Tessa Grippaduos (Wardrobe Manager), Jeny Hall (Master Electrician), Peter Goldshmidt, Thomas Haman, Theodore Martin, Katrina Maurer, David Riches, Michael Roike, Andrew Scharwatl, Aaron Wasman (Electricians), Andrés Luque (Master Carpenter), George Lucas (Carpenter), Kerry Waters Lucas (Scenic Charge), Eric Lucas, George Lucas, Marissa “Za” Johns (Scenic Artists), Cecilia Cackley (Light Board Operator), Kyle Montgomery (Sound Board Operator), Lina Morales Chacana (Surtitles Programmer), Esther Gentile (Surtitles Operator), Aaron Fisher (Projections Operator), Daniel Troconis (Photographer), Nelson Cortesi (Archival Video), Joaquín Martinez (TV Promotion), Watermark Design (Graphic Design), Christopher Shell (Playbill)

Nominations & Awards
2010 Helen Hayes Award Nominations: Carina Losano (Outstanding Choreography); Laura Conforte (Outstanding Lead Actress in a Musical)
The Charles McArthur Award for New Play

*Member of Actors Equity Association

THE TRUE HISTORY OF COCA-COLA IN MÉXICO
La verdadera historia de Coca-Cola en México
In English with Spanish Surtitles
April 2-26, 2009

By Aldo Velásco (Mexico) & Patrick Scott (USA)
Spanish Translation by Raul Ramos
Producer: Abel López
Director: José Carrasquillo
Stage Manager: Mel Bieler
Designers: Elizabeth J. McFadden (Scenic Design), Cory Ryan Frank (Light Design), Ivania Stack (Costume Design), Brendon Vierra (Sound Design), Maria Schneggenburger (Properties Design), JJ Kazcynski (Projections Design)
Cast: Daniel Eichner (Pat), Jaime Robert Carrillo (Aldo)
Production Staff: Eric Lucas (Technical Director), Jason Schlafstein (Assistant Director), Mariana Osorio (Production Manager), Dan Iwaniec (Assistant Costume Designer), Jenny Cisneros (Assistant Stage Manager), Teodulla Hill (House Manager), Andrés Luque (Backstage Manager), Tessa Grippaduo and Jenny Cisneros (Wardrobe Managers), Jeny Hall (Master Electrician), Stherny Knight, Katherine Lucibella, Andrés Luque, David Riches, Eliza Walker (Electricians), Kyle B. Montgomery (Master Carpenter), Andrés Luque and Katherine Lucibella (Carpenters), Marisa Johns “Za” (Scenic Charge), Kat Gill, Amy Kellet, Megan Toohey (Scenic Artists), Margo Bierne and Amy Brandenburg (Props Assistants), Frank Labovitz (Draper), Monalisa Arias (Fight
Choreography), Mel Bieler (Light Board Operator), Jason Schlafstein (Sound Board Operator), Lina Morales Chacana (Surtitle Programmer), J.P. Zaruk and Hannah Nielsen-Jones (Surtitles Operators), Anthony Stone (Projections Operator), Daniel Troconis (Photographer), Nelson Cortesi (Archival Video), Joaquín Martínez (TV Promotion), Watermark Design (Graphic Design) and Christopher Shell (Playbill)

**Review:**
“Director José Carrasquillo and two role-juggling actors pack antic energy into this ingenious English-language romp by dramatists Aldo Velasco and Patrick Scott. (The production is performed with Spanish surtitles.) But the show is more than theatrical forth: Commenting archoly on globalization and big business—“True History” goes down like a tonic at a time of international financial mayhem.” –Celia Wren, The Washington Post

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**EL MEJOR ALCALDE, EL REY**
The Best Judge, the King
In Spanish with English Surtitles
**January 29-February 22, 2009**

*By* Lope de Vega (Spain)

**English Translation** by Heather McKay

**Producer:** Abel López

**Director:** Macarena Baeza

**Stage Manager:** Hannah Nielsen-Jones

**Designers:** Elizabeth J. McFadden (Scenic Design), Ayun Fedorcha (Light Design), Martin Schnellinger (Costume Design), Matt Otto (Sound Design and Composition), Mariana Fernandez (Properties Design), Amanda Barrett Smith (Wig Design)

**Cast:** José Ignacio García (Sancho), Sandra Milena Sampayo (Elvira), Manolo Santalla (Nuño), Carlos Castillo (Pelayo), Mel Rocher (Don Tello), Carlos del Valle (Celio), Marta Cartón (Feliciana), Annette Miró (Juana), Hugo Medrano (El Rey), Héctor Díaz (El Conde)

**Production Staff:** Eric Lucas (Technical Director), Mariana Osorio (Production Manager), Teodula Hill (House Manager), Andres Luque (Backstage Manager), Jenny Cisneros (Wardrobe Manager), Silvina Di Laudo (Production Intern), Sarah MacKonski (Master Electrician), Eric Lucas, Andres Luque, Kyle B. Montgomery, and Nathan Devonshire, (Electricians); Kyle B. Montgomery (Master Carpenter), Andrew Honeycutt, Katherine Lucibella, Andres Luque, Kerry Waters Lucas (Carpenters), Marisa Johns “Za” (Scenic Charge), Angelic Johns, Amy Kellet, Kevin Kirkpatrick, Kerry Waters Lucas (Scenic Artists), Mariana Fernández (Properties Artisan), Hannah Neilsen-Jones (Light Board Operator), Karen Ruffin (Sound Board Operator), Lina Morales-Chacana (Surtitle Programmer), Ana Quijano and Silvina di Laudo (Surtitles Operator), Daniel Troconis (Photography), Nelson Cortesi (Archival Video), Joaquín Martínez (TV Promotion), Watermark Design (Graphic Design), Christopher Shell (Playbill)

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**LA EDAD DE LA CIRUELA**
The Aging of the Plum
In Spanish with English Surtitles
September 18-October 12, 2008

By Arístides Vargas (Ecuador/Argentina)
Commissioned English Translation by Barbara Phillips

Producer: Hugo Medrano
Director: Abel López
Stage Manager: Mel Bieler

Designers: Elizabeth J. McFadden (Scenic Design), Ayun Fedorcha (Light Design), Martin Schnellinger (Costume Design), David Crandall (Sound Design), Sofia Gawer-Fische (Properties Design), Amanda Barrett Smith (Wig & Makeup Design)

Cast: Lorena Sabogal (Eleonora), Monalisa Arias (Celina), Becky Webber (Victoria), María Brito (María, Francisca), Enriqueta Lara (Gumersinda, Adriática), Lucrecia Basualdo (Blanquita, Jacinta)

Production Staff: Brendon Vierra (Technical Director), Mariana Osorio (Production Manager), Teodula Hill (House Manager), Andrés Luque (Backstage Manager), Doris Beau Seigneur (Wardrobe Manager), Jenny Cisneros (Wardrobe Assistant), Ann Allan (Master Electrician), Eliza Walker, Sarah Peterson, Marisa “Za” Johns, Kate Lucibella, Paul Lang (Electricians); Kyle Montgomery (Master Carpenter), Eric Lucas, Kate Lucibella, Andres Luque (Carpenters); Marisa “Za” Johns (Scenic Charge), Kyle Montgomery (Engineer), Mel Bieler (Light Board Operator), Karen Ruffin (Sound Board Operator), Lina Morales (Surtitles Programmer), Esther Gentile (Surtitles Operator), Daniel Troconis (Photographer), Nelson Cortesi (Archival Video), Joaquín Martínez (TV Promotion), Watermark Design (Graphic Design), Christopher Shell (Playbill)

Review:
“GALA director Abel Lopez and his inspired performers make The Aging of the Plum/La Edad de la Ciruela so mesmerizing and real, it moves beyond magic into the sublime. Enacted to the max in the exaggerated style of magical realism, the actors cut to the heart of it and deliver Aristides Vargas’ poetic imagery, as if playing a beautiful violin sonata. This play by a Spanish-speaking playwright of dual-nationality, so transcends any language barrier, that at the end I wanted to go home and hug my family.” -Rosalind Lacy, DC Theatre Scene

Mainstage 2007-2008 ¡Despierta tu passion! AWAKEN YOUR PASSION!

AGUSTÍN LARA ~ BOLEROS & BLUES
World Premiere Commissioned by GALA
In Spanish with English Surtitles
June 11-29, 2008

Book by Gabriel García (Argentina)
Commissioned English Translation by Barbara Phillips

Producer: Hugo Medrano
Director: Abel López
Musical Director: Mari Paz
Stage Manager: Françoise Bastien

Designers: Mariana Fernández (Scenic Design), Ayun Fedorcha (Light Design), Marcela Villanueva (Costume Design), Brendon Vierra (Sound Design), Jeff Will (Projections Design), Sofía Gawer-Fische (Properties Design), Ryan Moller (Wig and Makeup Design)

Cast & Musicians: Hugo Medrano (Agustín Lara), Nelson Pino (Singer), Dayan Aldana (Singer, María Félix), Monalisa Arias (Actor/Singer), Carlos Castillo (Actor), Anamer Castrello (Singer) Mari Paz (Piano), Orlando Cotto (Percussion), Edward “Yimmy” Fernández (Bass), Benjamin C. Sands (Saxophone)

Production Staff: Mariana Osorio (Production Manager), Brendon Vierra (Technical Director), Ilse Cruces (House Manager), Lorena Sabogal (Backstage Manager), José Abraham (Stagehand), Brendon Vierra (Master Electrician), Eliza Walker (Electrician), Sarah Mackowski (Electrician), Marisa Johns “Za” (Third Carpenter/Electrician/Scenic Charge), Kate Lucibella (First Carpenter/Electrician), Aaron Waxman (Electrician), Kevin Kirkpatrick (Electrician), Kyle Montgomery (Master Carpenter/Engineer), José Abraham (Second Carpenter), Kristin Murphy (Seamstress), Françoise Bastien (Light Board Operator), Andrew Nelson (Sound Board Operator), Lina Morales (Surtitles Programmer), Carlos Troconis (Surtitles Operator), Erin Finucane (Projectionist), Daniel Troconis (Photographer), Nelson Cortesi (Videographer), Joaquín Martínez (TV Promotion), Watermark Design (Graphic Design), Christopher Shell (Playbill)

BODAS DE SANGRE
Blood Wedding
In Spanish with English surtitles
April 3-27, 2008

By Federico García Lorca (Spain)

English Translation by James Graham-Lujan and Richard L. O’Connell

Producer: Abel López
Director: Hugo Medrano
Stage Manager: José Abraham

Designers: Giorgos Tsappas (Scenic Design), Martha Mountain (Light Design), Klyph Stanford (Associate Light Designer), Martin Schnellinger (Costume Design), Kristin Murphy (Assistant Costume Designer), David Crandall (Sound Design), Mariana Fernández (Properties Design)

Choreographers: Danilo Rivera and Genoveva Guinn

Cast: Frank Vélez Rodríguez (Bridegroom), María Victoria Peña (Mother), Lucrecia Basualdo (Neighbor Woman), Enriqueta Lara (Mother-in-Law), Lorena Sabogal (Leonardo’s Wife), Carlos Castillo (Leonardo), Mel Rocher (Bride’s Father), Karen Morales-Chacana (Bride), Ediza Vega (Servant Woman), Karin Tovar (First Girl), Monalisa Arias (Second Girl), Noel Sarceno (First Young Man), Yari Lorenzo (Third Girl), Hugo del Granado (Second Young Man), Alex Iraheta (Second
Woodcutter), Manolo Santalla (Third Woodcutter), Oscar Ceville (First Woodcutter), Marta Cartón Campbell (Moon), Alida Yath (Death, as a beggar woman), Julieta Maroni (Little Girl), Genoveva Guinn (Flamenco Dancer), Ramin Rad (Flamenco Guitarist)

**Production Staff:** Brendon Vierra (Technical Director), Mariana Osorio (Production Manager), Teodula Hill (House Manager), Laura Quiroga (Backstage Manager), Nicolás Janes (Stagehand), Emilia Sims (Rehearsal Assistant), Brendon Vierra (Master Electrician), Eliza Walker, Sarah Mackowski, Marisa “Za” Johns, Kate Lucibella, Aaron Waxman (Electricians), Eric Lucas (Master Carpenter), Marisa “Za” Johns, Elizabeth Haibel, Angelica Johns (Scenic Charge/Scenic Artists), Françoise Bastien (Properties Assistant), Sarah Mackowski (Lighting Programmer), José Abraham (Light Board Operator), Ricardo Pizarro (Sound Board Operator), Lina Morales-Chacana (Surtitles Programmer), Carlos Troconis (Surtitles Operator), Daniel Troconis (Photographer), Nelson Cortesi (Archival Video), Joaquin Martínez (TV Promotion), Watermark Design (Graphic Design), Christopher Shell (Playbill)

**TU TERNURA MOLOTOV**
*Your Molotov Kisses*
In Spanish with English Surtitles
**January 31- February 24, 2008**

**By** Gustavo Ott (Venezuela)
**Commissioned English Translation** by Heather McKay
**Producer:** Hugo Medrano
**Director:** Abel López
**Stage Manager:** Cecilia Cackley
**Designer:** Elizabeth J. McFadden (Scenic Design), Jason Cowperthwaite (Light Design), Martin Schnellinger (Costume Design), Brendon Vierra (Sound Design), Sofía Gawer-Fische (Properties Design)
**Cast:** Menchu Esteban (Victoria), Timothy Andrés Pabon (Daniel)
Production Staff: Mariana Osorio (Production Manager), Brendon Vierra (Technical Director), Teodula Hill (House Manager), José Abraham (Assistant Stage Manager), Carlos Castillo (Backstage Manager), Ann Allen (Master Electrician), Eric Lucas (Master Carpenter/Electrician), José Abraham (Electrician), Kyle Mongomery (Carpenter), Jose Abraham (Carpenter), Marisa Johns “Za” (Scenic Charge), Cecilia Cackley (Light Board Operator), Karen Morales-Chacana (Sound Board Operator), Alexis Medrano (Production Assistant), Lina Morales-Chacana (Surtitles Operator), Matthew Lundin (Surtitles Operator), Daniel Cima (Photographer), Daniel Tronconi (Photographer), Nelson Cortesi (Archival Video), Joaquin Martínez (TV Promotion), Watermark Design (Graphic Design), Christopher Shell (Playbill)

**DIAZ DE COMEDIA**
A Staged Reading Series of Plays by Jorge Díaz (Chile)
**November 27, December 4 and December 1, 2007**
Producer: Hugo Medrano
Production Manager: Mariana Osorio

El cepillo de dientes
November 27, 2007
Director: Abel López
Cast: Gabriela Fernandez Coffey (Ella), Andrés Talero (El)

El desvario
December 4, 2007
Director: Hugo Medrano
Cast: Carlos Castillo. Lucrecia Basualdo, Juan José Buitrago, María Victoria Peña

Amoricidio
December 11, 2007
Director: Christián Campos
Cast: Christián Campos, María Victoria Peña

CITA A CIEGAS
Blind Date
In Spanish with English Surtitles
September 20-October 14, 2007

By Mario Diament (Argentina)
English Translation by Mario Diament
Producer: Abel López
Director: José Carrasquillo
Stage Manager: Cecilia Cackley
Designers: Elizabeth J. McFadden (Scenic Design), Ayun Fedorcha (Light Design), Alessandra D’Ovidio (Costume Design), Neil McFadden (Sound Design), Sofia Gawer-Fische (Properties Design)
Cast: Hugo Medrano (Ciego), Manolo Santalla (Hombre), Gabriela Fernández-Coffey (Muchacha), Cynthia Benjamin (Psicologo), María Victoria Peña (Mujer)
Production Staff: Mariana Osorio (Production Manager), Brendon Vierra (Technical Director), Mary McKee, Alida Yath (House Managers), Edgar Trujillo (Backstage Manager), Matthews Griffiths (Backstage Manager), Ann Allen (Master Electrician), Eric Lucas (Master Carpenter/Electrician), Ted Madison (Electrician), Sara Peterson (Electrician), Ben Troung (Carpenter), Marisa Johns "Za" (Scenic Charge), Cecilia Cackley (Light Board Operator), Karen Morales (Sound Board Operator), Lina Morales-Chacana (Surtitles Operator), Kristi Bridges (Seamstress), Mary McKee (Production Intern), Daniel Cima (Photographer), Nelson Cortesi
(Archival Video), Joaquin Martinez (TV Promotion), Watermark Design (Graphic Design), Christopher Shell (Playbill)

**PASO NUEVO**
June 2008

**Sisterhood**
**Cast:** Yodit Gebru (Jessy), Fregenet Teshome (Melissa), Haimanot Eyayu (Haidi)

**Decisiones de Amor**
Inspired by *Bodas de Sangre* de Federico García Lorca
By Merci Rodríguez (poetry) and Kihara Rubí Vásquez (songs)
**Cast:** Ronald Rivas (Novio/Groom), Maryi Ortega (Madre/Mother), Johana Serrano (Novia/Bride), Raquel Reyes (Sirvienta/Maid), Juan Pablo Ibarra-Farías (Padre/Father)

**Mainstage 2006-2007 ¡A tu gusto!**

**LATIDO NEGRO**
Peru's African Beat
In Spanish with English Surtitles
**June 7- July 1, 2007**

By Fernando Barreto Arce (Peru)
**English Translation** by Barbara Phillips
**Producer:** Hugo Medrano
**Director:** Rafael Santa Cruz
**Stage Manager:** Lorena Sabogal
**Designers:** Lalo Izquierdo (Choreographer), Eric Grims (Set Design), Ayun Fedorcha (Lighting Design), Marcela Villanueva (Costume Design), Lonnie Tague (Sound Design)
**Cast:** Rafael Santa Cruz (Francisco), Lalo Izquierdo (Nelson, Choreographer), Zonaly Ruiz (Graciela), Daniel Leyva (Rufino), Victoria Leyva (Milagros), Pacho González (Gustavo), Abby Charles (Jenny), Quynn Jonson (Ann), Susana Tarabochia (Julie), Martín Zúñiga (Cajón), Luis Cardenas (Guitar), Julio Torrejón (Bass), Marciano Gonzáles (Conga)

**Production Staff:** Laura Quiroga (Backstage Manager), Lucrecia Basualdo (House Manager), Brendon Vierra (Production Engineer), Jacob Rothermel (Master Carpenter), Danielle Deacon (First Carpenter), Ann Allan (Second Carpenter), Jacob Rothermel, Ann Allan, Ted Madison, and Brenden Vierra (Electricians), Mariana Osorio, Brendon Vierra, Christinia A. Jacobson (Scenic Painters), Lorena Sabogal (Light Board Operator), Lonnia Tague (Sound Board Operator), Lina Morales-Chacana (Surtitle Adaption), Lina Morales-Chacana, Patricia Prado (Surttitle Projection), Marcelo Espinoza (Photographer), Watermark Design (Graphic Design), Christopher Shell (Playbill Production).
ELLiot, A SoldIER’S FUGUE
In English with Spanish surtitles
April 12 - May 6, 2007

By Quiara Algería Hudes
Commissioned Spanish translation by Barbara H. Phillips
Producer: Hugo Medrano
Director: Abel López
Stage Manager: Ann Allan
Designer: Milagros Ponce de León (Set Design), Jason Cowperthwaite (Light Design), Marcela Villanueva (Costume Design), Brendon Vierra (Sound Design), Sofía Gawer-Fische (Properties Design)
Cast: Laura Giannarelli (Ginny), Manolo Santalla (Pop), Norman Aronovic (Grandpop), Andres Talero (Elliot), Cindy Peña (Sportcaster Voice), Manuel Cabrera-Santos (Producer Voice), Miyuki Williams (Radio Voice)
Production Staff: Matthew Griffiths, Ada Pineda (Backstage Managers), Alida Yath (House Manager), Eric Lucas (Master Carpenter), Ann Allan (First Carpenter), Matthew Griffiths (Carpenter), Eric Lucas, Ann Allen, Erin Sou, Ted Madison (Electricians), Kerry Waters (Scenic Painter), Ann Allen (Light Board Operator), Richard Keyser (Sound Board Operator), Alejandro Gutierrez-Pons (Surtitle Operator), Lina Morales-Chacana (Surtitle Adaption), Daniel Cima (Photographer), Nestor Cortesi (Video), Watermark Design (Graphic Design), Christopher Shell (Playbill Operator)

LAS PAREDES
The Walls
In Spanish with simultaneous English urtitles
February 1-25, 2007

By Griselda Gambaro
Commissioned English Translation by Egla Morales Blouin
Producer: Hugo Medrano
Director: Gabriel García
Stage Manager: Lorena Sabogal
Designer: Guillermo de la Torre (Set Design), Gabriel García (Set Design Consultant), Ayun Fedorcha (Light Design), Alexandra D'Ovidio (Costume Design), David Crandall (Sound Design), Lane Pianta (Properties Design), Monalisa Arias (Fight Choreographer)
Cast: Carlos Castillo (Muchacho), Cynthia Benjamín (Ujier) Manuel Cabrera-Santos (Funcionario)
Production Staff: Brendon Vierra (Production Engineer), Kerry Waters (Assistant to Set Designer), Elizabeth Jenkins McFadden (Set Rendering and Adjustments), Kyle Montgomery (Master Carpenter), Eric Lucas (First Carpenter), Kerry Waters (Scenic Charge), LA McDonald and Eric Lucas (Electricians), Laura Quiroga, Ada Pineda (Backstage Managers), Lucrecia Basualdo (House Manager), Lonnie D. Tague (Light Board Operator), Lorena Sabogal (Sound BoardOperator)
Operator), Alejandro Gutierrez-Pons (Surtitle Adaptation), Daniel Troconis (Photographer), Nestor Cortesi (Video), Watermark Design and Kira Streeter (Graphic Design), Christopher Shell (Playbill Production)

VALOR, AGRAVIO Y MUJER
Stripping Don Juan
In Spanish with English Surtitles
September 28-October 22, 2006

By Ana Caro
English Translation by Amy Williamson
Producer: Abel López
Director: Hugo Medrano
Stage Manager: Mariana Osorio
Designer: Elizabeth Jenkins McFadden (Set Design), Ayun Fedorcha (Light Design), Martin Schnellinger (Costume Design), Neil McFadden (Sound Design), Brenden McDougal (Properties Design), Monalisa Arias (Fight Choreographer) Laura Quiroga (Assistant to the Director), Ruth Rowe (Archery Coach)
Cast: Mel Rocher (Don Juan de Cordoba), Andres Talero (Tomillo, Don Juan’s Servant), Cynthia Benjamin (Estela, Countess), Julieta Maroni (Lisarda, Estela’s Cousin), Carlos del Valle (Don Fernando de Ribera), Alejandro Arce (Finio, Servant), Timothy Andrés Pabon (Ludovico, Prince of Pinoy), Gabriela Fernandez-Coffey (Doña Leonor, Don Fernando’s Sister), Luis Simon (Ribete), Lucrecia Basualdo (Flora)
Production Staff: Brendon Vierra (Technical Director), Mariana Osorio (Stage Manager), Alida Yath (House Manager), Zafra Whitcomb, Jeffrey Quackenbush, and William Carlton (Carpenters), Ted Madison, Nathan Devonshire and Courtney Ischinger (Electricians), Mariana Osorio (Light Board Operator), Ariadna Alvarado (Sound Board Operator), Mel Bratz (Scenic Artist), Gerald Browning (Scenic Charge), Lourdes E. Elias (Choreography), Ruth Rowe (Archery Coach), H. Elizabeth Romslov (Assistant to Costume Designer), Alejandro Gutierrez-Pons (Surtitle Adaptation), Daniel Cima (Photographer), Nestor Cortesi (Video), Claudia Smith, Watermark Design Office (Graphic Design), Christopher Shell (Playbill)

Mainstage 2005-2006 Contra viento y marea/Join the Uprising!

CARIBENA IMPERIA
In Spanish, English and Creole
July 13-30, 2006

An original musical with music by 3canal from Trinidad and poetry by Martin Carter (Guayana) Translation by Salvador Ortiz-Carboneres
Producer: Hugo Medrano
**Director:** Wendell Manwarren and Hugo Medrano  
**Stage Manager:** Elisha Bartels  
**Designers:** Eric Grims (Scenic Design), Ayun Fedorcha (Light Design), Alessandra D’Ovidio (Costume Design), Dave Williams (Choreographer)  
**Cast:** 3canal-Roger Roberts, Stanton Kewley, Wndell Manwarren; Michael Cherrie (Man of Poetry), Diann R. Marshall (Grand Lady), Samuel Encarnación (Warrior), Marlon Anthony Russ (Ensemble), Isole Edward (Ensemble), Piage Hernandez (Ensemble), Abby Charles (Ensemble/Dancer)  
**Musicans:** Robert Persaud (Guitar, cuatro), Enrico Camejo (Electric Guitar), Everald Watson (djembe, Percussion)  
**Production Staff:** Brian Hemmingsen (Technical Director), Alessandra D’Ovido (Production Manager)

**Reviews:**
“...Once Wendell Manwarren, Roger Roberts and Stanton Kewley -- 3canal -- begin stalking the stage, the party is on. It's buoyant music -- embattled, for sure, with a litany of complaints about the ways of the world but leavened with uplifting pleas that are sometimes rapped and sometimes sung, often in harmony. Melodic hooks are the attractive veneer for songs propelled by lyrics and irresistible rhythms (the reggae beat pops up once or twice)... No sooner does 3canal send the energy through the roof with a medley climaxing with "Talk Yuh Talk" than Carter's protest poetry matches that fervor, and the link between the music and poetry finally becomes not just intellectual but also visceral.” Nelson Pressley, The Washington Post - July 18, 2006

**LOS PECADOS DE SOR JUANA**  
The Sins of Sor Juana  
In Spanish with English Surtitles  
April 27-May 27, 2006

**By** Karen Zacarías  
**Commissioned English translation** by Karen Zacarías  
**Producer:** Hugo Medrano  
**Director:** Abel López  
**Stage Manager:** Alexander Fernández  
**Designers:** Milagros Ponce de León (Set Design), Ayun Fedorcha (Light Design), Alessandra D’Ovidio (Costume Design), Neil McFadden (Sound Design)  
**Cast:** Ana Verónica Muñoz (Juana), Lorena Sabogal (Novicia), Hugo Medrano (Padre Nuñez, Virrey), Menchu Esteban (Sor Sara, Vierreina), Aminta de Lara (Sor Filotea, Xochitl), Ángel Torres (Pedro), Mel Rocher (Silvio)  
**Production Staff:** Alessandra D’Ovido (Production Manager), Brian Hemmingsen (Technical Director), Laura Quiroga (Backstage Manager), Eric Lucas and Bobby Rector (Carpenters),
Brendon Vierra (Master Electrician), Marisa “Za” Johns, Nathan Devonshire, and Erin Soo (Electricians), Alexander Fernández (Light Board Operator), Mattias Karemer (Sound Board Operator), Kerry Waters and Meghan Toohey (Scenic Painters), Leonor Fernandez (Seamstress), Sharon Richmond (Makeup), Karen Zacarías (Surtitle Adaptation), Alejandro Gutierrez-Pons (Surtitle Operator), Daniel Troconis (Photographer), Nestor Cortesi (Archival Video), Claudia Smith and Watermark Design (Graphic Design), Christoper Shell (Playbill)

EYEWITNESS BLUES*
In English only

November 18-20, 2005

Written and Performed by Mildred Ruiz and Steven Sapp
Developed and Directed by Chay Yew
Musical Compositions: Paul Thompson, Carlos Pimentel, Antoine Drye, Maurice S. Turner, II
Stage Manager: Heather Hershey
Designers: Narelle Sissons (Set Design), Heather Hershey (Light Design), Emilio Sosa (Costume Design), Matthew Given (Sound Design), Jaime Coronado and Adesola Sosakalumi (Choreography), Enrique Lopez (Flamenco guitar)
Cast: Steven Sapp (Junior McCullough [Soul]), Mildred Ruiz (Duende), Maurice S. Turner, II (Junior McCullough [Body/Trumpet])
Production Staff: Alessandra D’Ovidio (Production Manager), Brian Hemmingsen (Technical Director), Horacio Quintanilla (Master Carpenter), Eric Lucas (Carpenter), Brendon Vierra (Electrician & Light Board Operator), Matthew Givens (Sound Board Operator), Groove Gumbo (Promotion & Design), Christopher Shell (Playbill)

*In partnership with Washington Performing Arts Society

EL RUFÍÁN CASTRUCHO
Castrucho, the Hustler
In Spanish with English Surtitles

February 23–March 19, 2006

By Lope de Vega
Commissioned English translation by Heather McKay
Producer: Abel López
Director: Hugo Medrano
Stage Manager: M. Jimena Paz
Designers: Stefan Gibson (Set Design), Ayun Fedorcha (Light Design), Neil McFadden (Sound Design), Osbel Susman-Peña (Properties), Monalisa Arias (Fight Choreographer), and Alessandra D’Ovidio (Costume Design)
Cast: Ernesto Concepción (Castrucho), Alicia Kaplan (Teodora), Carlos Castillo (Don Alvaro), Oscar Ceville (Don Jorge), George Laws García (Camilo), Angel Torres (Don Héctor), Edgar Trujillo (Belardo), Alejandro Arce (Pradelo), Emilia Sims (Fortuna), Monalisa Arias (Escobarillo, Brisena), Hugo C. Dubon (Guzmán), Lorena Sabogal (Lucrecia, Beltranico), Hector Díaz (General de Ejército), Manolo Santalla (Don Rodrigo), and Joaquín Mundo (Paje)

Production Staff: Alessandra D’Ovidio (Production Manager), Brian Hemmingsen (Technical Director), Eric Lewis and Andrew Honeycutt (Carpetners), Brendon Vierra (Master Electrician), Marisa “Za” Johns, Maureen Tobias, and Erin Soo (Electricians), Laura Quiroga (Backstage Manager), M. Jimena Paz (Light Board Operator), Mattías Kraemer (Sound Board Operator), Kerry Waters and Mariana Fernandez (Scenic Painters), Leonor Fernández (Seamstress), Mariana Osorio (Makeup), Daniel Cima (Photography), Nestor Cortesi (Archival Video), Claudia Smith (Graphic Design),  Christopher Shell (Playbill)
Providing the show’s crucial pivot is Muñoz’s inspired interpretation of Nora, a Stepford wife with a mind of her own... Castillo cinches the role of the self-righteous metrosexual Andres, expressing the character’s arrogance even in the way he sits on the sofa, holding up his hand so that Nora can supply the requisite drink. Providing a fun contrast are Lucrecia Basualdo and Luis Simon as Andres and Nora’s schlumpy Rosa and Ramon. Rounding out the cast is Eva Salvetti, who lends a suitably intimidating air to La Doctora, Nora’s scientist creator…” Celia Wren, The Washington Post (September 21, 2005)

“...‘Te quiero, muñeca’, written by Ernesto Caballero and directed with clockwork precision by Harold Ruiz, often seems like a digitized pastiche of several seminal writings with feminism as the subject.... Sometimes the ideas get lost, sometimes they resonate, and sometimes they disintegrate on impact...Still, ‘Te quiero...’ has been built to entertain, and it never disappoints. Credit the success to Ruiz’s knack for comic timing, and to the cast with the best chemistry in town...” Christopher Correa, Washington Theatre Review (September 19, 2005)

PASO NUEVO
The Rise of the Summer Poets: The Whisper of Henry Roxo
August 13, 2005

Text and Performance by PASO NUEVO and Mattías Kraemer
Director: Mattías Kraemer
Selected poets included: Paul Laracue (Haití), Otto René Castillo (Guatemala), Alfonso Quijara Urías (El Salvador), Judith Malina (Nueva York), Federico García Lorca (España), Pablo Neruda (Chile); y los poetas de Paso Nuevo: Laron Hayes, Adán Centeno, Marvin Cruz, Ada Pineda, Verónica Flores, Ramón Campos y Sylvia Cedillos.

Mainstage 2004-2005

PASO NUEVO
IXQUIC
June 4-5, 2005

A bilingual piece inspired by the Mayan epic Popul Vuh and written and performed by students from Bell Multicultural High School, Alice Deal Junior High School, César Chavez Charter School, and Montgomery Blair High School.

Directors: Mattías Kraemer & Gabriel García
Ensemble: Catherine Bonilla, Héctor Bonilla, Ramón Campos, Alba Castro, Sylvia Cedillos, Adán Enteno, Marvin Cruz, Samuel Encarnación, Verónica Flores, Melissa
REAL WOMEN HAVE CURVES
Las mujeres de verdad tienen curvas
In English with Spanish Supertitles
May 5-29, 2005

By Josefina López (USA)
Spanish translation by Teatro Visión in collaboration with VIVIS and Guillermo Colombetti
Producer: Hugo Medrano
Director: Abel López
Stage Manager: Alexander Fernández
Designers: Elizabeth McFadden (Set Design), Ayun Fedorcha (Light Design), Alessandra D’Ovidio (Costume Design), Neil McFadden (Sound Design), and Brenden McDougal (Properties)
Cast: Cynthia Benjamin* (Estela), Barbara Bonilla-Burnett (Carmen), Kathleen Gonzalez (Ana), Wendy Nogales (Rosalí), Marycarmen Wila (Pancha)
Production Staff: Alessandra D’Ovidio (Production Manager), Brian Hemmingsen (Technical Director), Brendon Vierra (Master Electrician/Assistant Light Designer), Horacio Quintanilla (Master Carpenter), Octavio Medrano and David Nicolai (Carpenters), Meaghan Toohey (Scenic Painter), Alexander Fernández (Light Board Operator), Mattías Kraemer (Sound Board Operator), Monalisa Arias (Fight Coordinator), Leonor Hernández ( Seamstress), Manuel Cabrera, Lorena Sabogal, Angel Torres-Cabassa and Alida Yath (Radio Voices), Carlos Odio (Adaptation for Surtitles), Daniel Cima (Photographer), Christopher Shell and Claudia Smith (Graphics)

*Appears courtesy of Actor’s Equity Association, The Union of Professional Actors and Stage managers in the United States.

Reviews:
“...Abel López’s handsome staging pops off the stage at GALA’s swank new Tívoli Theatre digs, and if the play never feels tremendously revelatory about the inner lives of its ‘real women’, it does transmit a warm sense of their externals and their everyday. Marycarmen Wila and Barbara Bonilla-Burnett are charmingly sassy and salt-of-the-earth as two of the older workers, and if the younger cast members don’t always feel quite as relaxed as their more mature colleagues-well, that’s one of the nice things about maturity, now isn’t it? Real women do have curves, of course, even the skinny ones and the young ones, and if nothing else, Josefina López enjoys herself while tracing ‘em. Chances are you will, too.”
Washington City Paper (May 13, 2005)
“...Confronting the audience members as soon as they enter, McFadden’s naturalistic sweatshop, and the conceptual mural above it, capture the color and drama of Josefina López’s script about Latina workers toiling in a clothing plant in the late 1980’s... In the GALA staging -
the theatre's first English language production in 12 years - director Abel Lopez has brought this scenario to bustling life, nicely complementing McFadden's jam-packed set. While never distracting from the focus of a scene, each actress wrings 60 seconds of idiosyncratic behavior out of every minute of stage time – absorbing herself in tulle and sewing machines, or goofing off, or reacting to the other characters' remarks, just as people would in real life... Clothes betoken social structures – often oppressive ones, 'Real Women' emphasizes with a seriousness that balances the comedy. In an image-obsessed culture glutted with shopping malls, it’s a point worth bearing in mind.” Celia Wren, The Washington Post (May 11, 2005)

YERMA
In Spanish with simultaneous English interpretation
February 17- March 13, 2005

By Federico García Lorca (Spain)
English translation by Caridad Svich
Producer: Abel López
Director: Hugo Medrano
Assistant Director: Laura Quiroga
Stage Manager: María Jimena Paz
Designers: Tony Cisek (Set Design), Ayun Fedorcha (Light Design), Neil McFadden (Sound Design), Alessandra D’Ovidio (Costume Design), Edwin Aparicio (Choreographer), Monalisa Arias (Fight Coordinator)
Cast: Rubén Buitrago (Child), Ana Verónica Muñoz, guest artist from New York (Yerma), Carlos Castillo (Juan), Seferina Liriano (María), César A. Guadamuz (Victor), Miriam Cruz (Old Pagan Woman), Lorena Sabogal (First Girl/First Washerwoman), Julieta Maroni (Second Girl/Second Washerwoman), Monalisa Arias (Third Washerwoman), Victoria Peña (Fourth Washerwoman/First Woman), Elsa García (Fifth Washerwoman/Second Woman), Emilia Sims (Third Woman/Sixth Washerwoman), Alida Yath (First Sister-in-law), Marta Chico Martín (Second Sister-in-law/Dancer), Lucrecia Basualdo (Dolores), Beatriz Mayoral (Old Woman), Rubén Rodríguez-Casas (Boy), Mattías Kraemer (First Man), Marta Cartón Campbell (Female Mask), Angel Torres-Cabassa (Male Mask), Aleksey Kulikov and Jason Vera-y-Aragón (Dancers)
Production Staff: Alessandra D’Ovidio (Production Manager), Brian Hemmingsen (Technical Director), Horacio Quintanilla (Master Carpenter), Octavio Medrano and Favis Nicolai (Carpenters), Ryan Lee and Jessica Sherlock (Scenic Painter), Laura Quiroga (Backstage Manager), Ted Madison (Master Electrician), M. Jimena Paz (Light Board Operator), Jarold Acosta Aragón (Sound operator), Leonor Fernandez and Rosalía Pozo (Seamstress), Mirta Miltzer ( Masks), Charles Becker and Carlos P. Odio (Adaptation for Supertitles), Cynthia Benjamin (Supertitles Operator), Daniel Cima (Photographer), Christopher Shell and Carlos Odio (Graphics)
Reviews:
“...Marchita! Marchital!’ intones Ana Verónica Muñoz, playing the tortured title character in director Hugo Medrano’s compelling and accomplished revival of Federico Garcia Lorca’s 1934
Andalusian tragedy... If Yerma’s agitated vigil for a baby that will not come seems a formula for a monumental downer, Medrano’s production finds a variety of balms. From the rendering of a sun-dried hamlet by set designer Tony Cisek to Muñoz’s beautifully calibrated portrait of a woman on the verge, this Yerma satisfyingly allows a host of intense colors to bleed into a play that can some times seems starkly black and white... Medrano’s production dances with genteel precision between the real and the surreal. Always there is that sculptural mammary gland to remind us of what troubles Yerma’s soul and poisons her mind. Then again, we get glimpses of the more mundane preoccupations of the village, as when the women gather at the river to sing and share secrets as they pound clean their robes and bedsheets. Cisek’s set, a simple collection of stone walls and ramped walkways, cleverly relates the illusion of a winding path on a hillside... Music can be heard even in the spoken word. Among the many strong performances, Miriam Cruz’s turn as a lusty, plain-spoken village elder, and Cesar A Guadamuz’s portrayal of a townsman who might have made Yerma happy, are particularly supple. With this fullbodied ‘Yerma’, Medrano asserts a mature grasp of García Lorca’s work..." Peter Marks, The Washington Post (February 22, 2005)

**ANA MENDIETA – CUERPO Y TIERRA**
**November 14 and November 19, 2004**
Un tributo en palabras, música y movimiento a la artista visual cubano-americanana Ana Mendieta, presentado dentro de una exhibición de su trabajo innovador.

**Concept** de Heidi Rauch, en colaboración con Jenifer Deal.

**Composition and original music** by David Font-Navarrete

**Cast:** Jenifer Deal, Andrea Franchini, Alida Yath, Seferina Liriano, and Heidi Rauch

**Musicians:** Ekendra Das (Percussion), Michael Marcuzzi (Trumpet, Percussion)

Presented in collaboration with the exhibiton of *Ana Mendieta: Earth, Body, Sculpture and Performance 1972-1985* at the Hirshorn Museum and Sculpture Garden, Smithsonian Institution

**DON JUAN TENORIO**
A Staged Reading in Spanish only
**November 5, 2004**

**By José Zorrilla** (Spain)
**Director:** Laura Quiroga

**Cast:** Victoria Peña (Narrador), Luis Simón (Don Juan Tenorio), Gabriel García (Don Gonzalo de Ulloa/La estatua de Don Gonzalo), Hugo Medrano (Don Diego Tenorio/El Capitán Centellas/Escultor), Julieta Maroni (Doña Inés de Ulloa/La sombra de Doña Inés), Peter Gil (Don Luis Mejía/Marco Ciutti)
PUTUMAYO – LATINAS: WOMEN OF LATIN AMERICA
Putumayo– Latinas: Women from Latin American
October 22, 2004

Putumayo World Music presents three extraordinary divas performing contemporary and traditional Latin American music.


GALA AT THE TIVOLI OPENING GALA
January 7, 2005
Honorary Chair: Rita Moreno
Mistress of Ceremonies: Cindy Peña (WUSA-TV 9)
Speakers: Honorable Jim Graham (Councilmember, Ward One), Rita Moreno, Actress
Performers: The Mystic Warriors, Mari Paz (Piano), Anamer Castrello (Mezzo Soprano), Los Juanes del Pueblo (Ernesto Concepción and Ángel Vázquez, Puerto Rico), Spanish Dance Theatre: El gozo de una Aurora (Ernesto Halffter (Composer), coreografía Jaime Coronado (Choreographer), Carlos Rodríguez (Piano), Christina Conrad, Jaime Coronado, Lourdes P. Elías, Heidi Kershaw, Renee Lamont, Nancy Monahan, Amy Weishampel (Dancers)

COLUMBIA HEIGHTS COMMUNITY DAY
Free performances and tours
January 8, 2005

Production Coordinato: Alessandra D'Ovidio
Performances by:

Teatro de la Luna
La caja de sorpresas
A bilingual children’s show by Juan E. Acuña
Director: Agustín Núñez
Cast: Marcela Ferlito, Carmen Paz, Peter Pereyra

Dance Institute of Washington
Senior Youth Repertory Ensemble
Choreographers: Miriana Lausic, Marius Petipa, Rashan Jackson.
Dancers: Sasha Smith, Brittian Jackson, Kristin Smith, Ashante Green, Dara Northen, Breyona Garmont, Kamillah Matthews, Niya Pride, Jo ‘Nai Russell, Jillian Carter, Alexis
Miller, Jasmine Taper, Sydney Williams, Sierra Jones, Simone Forrester y Tanya Wilson

Ase Moyubba
Resident dance company of the Latin American Folk Institute

Silvana Straw
Poetry and Spoken Word

Quique Avilés
Poetry and Spoken Word

African Heritage Dancers & Drummers
Director: Melvin Deal

In Series
Mozart and Spanish zarzuela

Vicky Leyva and Sabor Negro
Afro-Peruvian rhythms

MÉXICO: NOCHES BOHEMIAS
Mexico: Bohemian Nights
An original musical revue based on the writings of Alberto Domingo (Mexico)
A bilingual presentation
October 7–17, 2004

Commissioned English translation by Kathy Ogle
Producer: Hugo Medrano
Musical Director: Mari Paz
Director: Abel López
Assistant Director: Laura Quiroga
Stage Manager: Maria Jimena Paz
Designers: Abel López (Set Design), Marianne Meadows (Light Design), Alessandra D’Ovidio (Costume Design), Jarold Acosta Aragón (Sound Design)
Cast: Jorge Anaya (Guitarist in Bar), Manolo Santalla (Bartender), Anamer Castrello and Susan Leyva (Singers), Mari Paz (Pianist)
Production Staff: Alessandra D’Ovidio (Production Manager), Horacio Quintanilla (Master Carpenter), Marianne Meadows (Light Board Operator), Jarol Acosta (Sound Board Operator), Daniel Cima (Photography), Nestor Cortesi (Archival Video), Christopher Shell and Claudia Smith (Graphic Design)
Reviews:
“...On stage is a bar, a piano and a small screen, which shows slides of the musicians and singers whose work is performed throughout the evening. A bartender (Manolo Santalla) serves as a narrator between songs, describing old Mexican watering holes places where a patron could stop for a drink and end up spending all his money on sundries -‘appealing, exotic and useless’ - sold by wandering merchants. Once the atmosphere of the cantina is established, the bartender focuses on the music, using [Alberto] Domingo’s words to relate the contributions of artists such as Celia Cruz, Lola Beltran and Lucha Reyes. The dialogue of ‘Noches Bohemias’ sets a nostalgic and often humorous tone, but it’s only glue to link the performances.... Whether belting out heartbreaking ballads such as Jose Alfredo Jimenez’s ‘El Rey’ or negotiating the tricky chorus in ‘Cucurrucucu Paloma’, which Beltran made famous, each singer boasts a powerful, passionate voice and has a turn at bringing the house down...”

Mainstage 2003-2004

¡CANDOME: TANGO NEGRO!
In Spanish with simultaneous English interpretation
June 3–27, 2004

An original musical conceived by Hugo Medrano
Book by Jorge Emilio Cardoso (Uruguay
Commissioned English translation by Charles Becker
Producer: Abel López
Musical Director: Waldemar “Cachila” Silva
Artistic Director: Hugo Medrano
Assistant Director: Laura Quiroga
Musical Coach: Mari Paz
Stage Manager: Harold Ruiz
Designers: Carlos Páez Vilaró (Set Design), Ayun Fedorcha (Light Design), Marcela Villanueva (Costume Design), Jarold Acosta Aragón (Sound)
Cast: Oscar Ceville (Don Solimán/Gramillero), Vicky Layva (Second Laundress), Susan Leyva (First Laundress), Cristelle Rodriguez-Singh (Doña Gregoria/Mama Vieja), Maximiliano N. González (Carrerita), Tony Pozzoni (El portugués), Héctor Díaz (Architect/Owner)
Dancers: Samuel Encarnación, Susan Leyva, Becky Umeh, Ernest Williams, Carina Losano, Maximiliano N. González, Katerina Merezhinsky
Singers: Waldemar “Cachila” Silva, Vicky Leyva, Susan Leyva, Cristelle Rodriguez-Singh, and Maximiliano N. Gonzalez
Musicians: (Members of Cuaréim 1080) Waldemar “Cachila Silva” (Tambor repique), Guillermo Díaz (Tambor chico), Matías Silva (Tambor piano), Wellington Silva (Tambor repique), and Carlos Rodriguez (Piano and Tambor piano)
Production Staff: Alessandra D’Ovidio (Production Manager), Horacio Quintanilla (Master Carpenter), Adrián Alvarez and Eric Parsons (Carpenters), Jessica Sherlock (Scenic Painter), Ted Madison (Master Electrician), Harold Ruiz (Light Board Operator), Jarold Acosta Aragón (Sound operator), Richard Robinson (Plans), Charles Becker (Simultaneous Interpreters Coordinator), Daniel Cima (Photographer), Christopher Shell and Fernando Ronzoni (Graphic Design)

LA DAMA DUENDE
The Phantom Lady
In Spanish with simultaneous English interpretation
February 5– March 7, 2004

By Pedro Calderón de la Barca (Spain)
English translation by James Nelson Navoa
Producer: Abel López
Director: Hugo Medrano
Assistant Director: Laura Quiroga
Stage Manager: María Jimena Paz
Designers: Elizabeth Jenkins McFadden (Set Design), Neil McFadden (Sound Design), Ayun Fedorcha (Light Design), Alessandra D’Ovidio (Costume Design), Lourdes P. Elías (Choreographer), Pepa Marín (Makeup)
Cast: Oscar Ceville (Don Manuel), Luis Simón (Cosme), Menchu Esteban (Doña Angela), Lucrecia Basualdo (Israel), Johnathan Dwayne (Don Luis), Eduardo Castro (Rodrigo), Juan Sell (Don Juan), Leslie Yañez (Doña Beatriz), Sandra Niño (Clara), Lourdes P. Elías and Pepa Marín (Chulapas/Servants)
Musicians: Mari Paz (Piano), Rudy Gonzalez (Woodwinds), Gary Sosías (Percussion)
Production Staff: Laura Van Druff (Simultaneous Interpretation Program Coordinator), Horacio Quintanilla (Master Carpenter), Richard Robinson (Carpenter), Jessica Sherlock (Scenic Painter), Rosalía Poso (Seamstress), Jarold Acosta Aragón (Sound Engineer), María Jimena Paz (Light Board Operator), Ted Madison (Master Electrician), Daniel Cima (Photographer), Christopher Shell (Graphics)

EL ANGEL DE LA CULPA
The Angel of Guilt
In Spanish with simultaneous English interpretation
December 5–21, 2003

By Marco Antonio de la Parra (Chile)
English translation by Charles Phillip Thomas
Producer: Hugo Medrano
Director: Gabriel García
Assistant Directors: Laura Quiroga and Glorianna Rodriguez
Designers: Milagros Ponce de León (Set Design), Ayun Fedorcha (Light Design), Alessandra
D'Ovidio (Costume Design), David White (Sound Design), Tim Jones (Properties), María Marín (Makeup)

Cast: Manuel Cabrera-Santos (Detective), Sebastián Rodríguez (Young Man)

Simultaneous Interpreters: Charles Becker, Manolo Santalla

Production Staff: Alessandra D'Ovidio (Production Manager), Dan Ribaudo (Technical Director), Ted Madison (Master Electrician), Horacio Quintanilla (Carpenter), Jessica Sherlock (Scenic Painter), Alessandra D'Ovidio (Light Board Operator), Ariadna Alvarado (Sound Board Operator), Hector Emanuel (Photographer), Christopher Shell (Graphics)

EVANGELICA, DIVORICADAS Y VEGETARIANAS
Evangelists, Divorcées and Vegetarians
In Spanish with simultaneous English interpretation
October 2–26, 2003

By Gustavo Ott (Venezuela)

English translation by Heather L. McKay

Producer: Hugo Medrano

Director: Abel López

Assistant Director: Laura Quiroga

Stage Manager: María Jimena Paz

Designers: Elizabeth McFadden (Set Design), Ayun Fedorcha (Light Design), Alessandra D'Ovidio (Costume Design), David White (Sound Design)

Cast: Daya Méndez (Beatriz), Menchu Esteban (Gloria), Cynthia Benjamin (Meche)

Production Staff: Alessandra D'Ovidio (Production Manager), Ted Madison (Master Electrician), Horacio Quintanilla and Bob Gandy (Carpenters), Jessica Sherlock (Scenic Painter), María Jimena Paz (Light Board Operator), Ariadna Alvarado (Sound Board Operator), Leonor Hernandez ( Seamstress), Daniel Cima (Photographer), Humberto Pérez (Promotional TV), Laura Van Druff (Coordinator of Simultaneous Interpretation Program), Christopher Shell (Graphics)

Mainstage 2002-2003

PUERTO RICO EN…CANTADO
LOS JUANES DEL PUEBLO
A bilingual production presented in collaboration with Washington Performing Arts Society
June 4–22, 2003

By Angel Vázquez (Puerto Rico)

Commissioned English translation by Charles Becker

Producer: Hugo Medrano

Director: Ernesto Concepción (Puerto Rico)

Musical Director: Willie Román
Stage Manager: Harold Ruiz
Designers: Ayun Fedorcha (Lights) and Diana Sirak (Costumes)
Cast: Angel Vazquez and Ernesto Concepción (Los Juanes del Pueblo), Vicky Leyva and Vera Soltero (Las Juanitas)
Musicians: Iván Gonzalez, Danny Lloret, Willie Román, Carlos “Tato” Santiago (Los Juanetes)
Production Staff: Alessandra D’Ovidio (Production Manager), Horacio Quintanilla (Technical Director), Ted Madison (Master Electrician/Light Board Operator), Jarol Acosta Aragón (Sound Board Operator), Daniel Cima (Photographer), Christopher Shell and Fernando Ronzoni (Graphics), Guayi Fernández (House Manager)

Reviews:
“...[Angel] Vazquez and [Ernesto] Concepción are the entertainers-in-chief for a goofy cruise through Puerto Rican politics and the psyche of a people who harbor deeply mixed feelings about their powerful overseers on the mainland...The ellipses in ‘Puerto Rico en...cantado’ (‘Puerto Rico En...chanted’) are the author’s ironic acknowledgement of both the pat ideas outsiders have of Puerto Rico and the more complex image that the island has of itself...Employing a few rudimentary props, the playwright sets his sights on all the expected targets, from Vieques to Benicio del Toro, with some college-level political incorrectness tossed in about gays and feminists. The best stuff lies in the mimicry of American attitudes about Puerto Rico, explored through flat, Anglicized Spanish accents and, especially, a funny dig at ‘West Side Story’... The evening’s most memorable moment is supplied by one of a pair of actresses, Vicky Leiva, delivering a stirring rendition of a mushy song about the island, ‘Preciosa’...” Peter Marks, The Washington Post (June 11, 2003)

T-ATRO PADRE
JUGANDO AL CIRCO
A puppet fantasy in Spanish only
February 14, 21 and 28, March 7 and March 14, 2003

Created, directed and performed by Carlos Leitón (Costa Rica)
In collaboration with Nuevo and Sol & Soul.

UNIVERSES
SLANGUAGE*
November 8-10, November 15-27, 2002

Written, directed and performed by Universes, a troupe of five multi-disciplinary performers from the South Bronx, Universes fuses poetry, jazz riffs, and hip-hop with politics, down-home blues, and Spanish boleros to produce an exhilarating theatrical event.

A bilingual production presented at Dance Place in collaboration with the Washington
Performing Arts Society, Liz Lerman Dance Exchange, and the National Performance Network. *Also presented at the Warehouse Theatre on November 1-3, 2002, with the participation of Spoken Resistance and Paso Nuevo, GALA’s youth theater program

I BUM THREE PACKS OF WORDS A DAY
Spoken Resistance
December 21-23, 2002

EL LOCO Y LA TRISTE
Soulmates of the Fringe
In Spanish with simultaneous English interpretation
April 24–May 18, 2003

By Juan Radrigán (Chile)
Commissioned English translation by Laura Van Druff
Producer: Hugo Medrano
Director: Abel López
Assistant Director: Laura Quiroga
Stage Manager: María Jimena Paz
Designers: Milagros de León (Set Design), Ayun Fedorcha (Light Design), Alessandra D’Ovidio (Costume Design), David White (Sound Design), and María Marín (Makeup).
Cast: Hugo Medrano (Huinca), AND Silvia Marín, guest artist from Chile (Eva)
Production Staff: Alessandra D’Ovidio (Production Manager), Ted Madison (Master Electrician), Horacio Quintanilla (Master Carpenter), Leonardo Troconis (Set Construction), Jessica Sherlock (Scenic Painter), María Jimena Paz (Sound Board Operator), Jarold Acosta Aragón (Sound Board Operator), Daniel Cima (Photographer), Humberto Pérez (Promotional TV), Christopher Shell and Fernando Ronzoni (Graphic Designs), Ed Johnson (Simultaneous Interpretation Program Coordinator), Guayi Fernández (House Manager)

CERVANTES: MAESTRO DEL ENTREMES
The Interludes
In Spanish with simultaneous English interpretation
February 13–March 16, 2003

By Miguel de Cervantes Saavedra (Spain)
English Translation by Dawn Smith
Producer: Abel López
Director: Hugo Medrano
Assistant Director: Laura Quiroga
Stage Manager: María Jimena Paz
Designers: Carrie Bellanger (Set Design), Ayun Fedorcha (Light Design), Alessandra D’Ovidio (Costume Design), Carlos César Rodríguez (Composer), Pepa Marín (Makeup), Lourdes P. Elías (Choreographer)
Cast: Lucrecia Basualdo, Cynthia Benjamin, José Armando Brown, Carlos Castillo, Héctor Díaz, Menchu Esteban, Peter Gil, Lucinda Hart-Gonzalez, Daya Méndez, Harold Ruiz, Juan Sell
Musicians: Daniel Cortaza (Guitar), Rudy Gonzalez (Flute)
Singers: Claudia Gargiulo, Lorena Sabogal
Dancers: Lourdes P. Elías, Renée Lamont, Pepa Marín, Lorena Sabogal
Production Staff: Alessandra D’Ovidio (Production Manager), Ted Madison (Master Electrician), Horacio Quintanilla (Master Carpenter), Jessica Sherloick, Jennifer Cockerham and Cristina de Bernardi (Scenic Painters), Daniel Cima (Photographer), Joaquín Martínez (Promotional Video), Christopher Shell and Fernando Ronzoni (Graphic Design), Ed Johnson (Simultaneous Interpretation Program Coordinator), Juan Sell (Literary Consultant)

THE DAYTIME DREAMS OF ESPERANZA*
Los sueños diurnos de Esperanza
September 25, 2002

By Elizabeth Pringle (USA)
Director: Tom Mallan
Presented at the Baird Auditorium, Museum of Natural History, Smithsonian Institution
*Also presented at the Josephine Butler Parks Center

EL LUGAR IDEAL
The Ideal Place
In Spanish with simultaneous English interpretation
September 26–October 27, 2002

By Héctor Quintero (Cuba)
Commissioned English translation by Charles Becker
Producer: Abel López
Director: Hugo Medrano
Assistant Director: Laura Quiroga
Stage Manager: Alessandra D’Ovidio
Designers: Mathew Soule (Set Design), Ayun Fedorcha (Light Design), Alessandra D’Ovidio (Costume Design), Jarol Acosta Aragón (Sound Design)
Cast: Ediza Vega (Cristina), Harold Ruiz (Homero), Héctor Díaz (Pablo), Eva Salvetti (Isabel)
Production Staff: Ted Madison (Master Electrician), Horacio Quintanilla (Carpenter), Harold Ruiz (Properties), Alessandra D’Ovidio (Lights Operator), Jarol Acosta Aragón (Sound Board...
Reviews:
“...A flan-light satire about privation, prostitution, and desperate entrepreneurship in today’s Havana. Playwright Héctor Quintero, who writes in Cuba for TV and radio as well as the theatre, proves that it takes either great skill or great insensitivity to turn disfigurement and sleeping on the floor with roaches into a sitcom... (The program notes that Quintero specializes in ‘sainete’, a type of one-act comedy that often contains music and farce.) Of the cast, Ruiz’s Homero is the best, a man of chiseled handsomeness who pulls off his role as a boyish schemer Díaz’s grumpy old Pablo does a very good Jack Lemmon, and Salvetti’s Isabel goes from owlish book-sorter to tipsy libertine without much strain. Vega’s Cristina is less successful as a Panglossian novelist who’s always quick at annoyingly inspirational maxim...” Robert Lalasz, Washington City Paper (October 4, 2002)

Mainstage 2001-2002

BRASIL: AS COISAS DO SAMBA
Brazil: The Soul of Samba
A World Premiere
In Spanish with simultaneous English interpretation
June 6–July 7, 2002

A musical revue conceived and directed by Hugo Medrano
Text by Sandra Louzada (Brazil)
Commissioned English translation by Charles Becker
Songs (in Portuguese only) by Chico Buarque, Ari Barroso, Vinicius de Moraes, Carlos Jobin, Caetano Veloso and others
Producer: Abel López
Musical Director: Leonardo Lucini
Musical Arrangements: João Guilherme Ripper
Musical Coordinator: Marietta Ulacia
Assistant Director: Laura Quiroga
Stage Manager: María Jimena Paz
Designers: Héctor Torres (Set Design), Ayun Fedorcha (Light Design), Alessandra D’Ovidio (Costume Design), Sylvia Martin and Camila Karam (Choreographers), Sarah Washburn (Sound Design)
Actors: Marietta Ulacia, Harold Ruiz, César Á Guadamúz, Maya Martin, Menchu Esteban
Singers: Patrick De Santos, Mariani Ebert, Claudia Gargiulo
Dancers: Camila Karam, José Armando Brown, Jesús Santos Gonzalez
Musicians: Alejandro Lucini (Drum Set), Leonardo Lucini (Bass), Richard Miller
Guitar/Cavaquinho), Patricia Vergara (Piano), Roberto Berimbao (Brazilian Percussion), Rudy Gonzalez (Flute, Saxophone), Bill Milligan (Saxophone/Flute), Bou (Bass)

Production Staff: Klyph Stanford (Technical Director), Alessandra D’Ovidio (Production Coordinator), Ted Madison (Master Electrician), Gustavo Araoz and Thomas Lidley (Carpenters), Marieke Sacks (Scenic Painter), Maríana Fernández (Costumes Assistant), Leónor Fernández (Seamstress), María Jimena Paz (Light Board Operator), Jarol Acosta Aragón (Sound Board Operator), Daniel Cima (Photographer)

Nominations & Awards
2002 Helen Hayes Awards Nominations: Maríana Ebert (Outstanding Supporting Actress in a Musical)

Reviews:
“...Writer Sandra Louzada and director Hugo Medrano, who co-conceived the piece, use a thin and often jokey book to stitch together 20 or so songs. The resulting show, produced in collaboration with the Washington Performing Arts Society, is a gauzy impression of Brazil’s changing political times and music trends. You certainly get the drift as the music (sang in Portuguese but not translated) gradually shifts from celebratory to confrontational, then back again. When the street-born samba gets co-opted as mellow bossa-nova by the middle and upper classes, the invading elitism is brought home by a woman in a dowdy dress talking about Chopin’s influence on the tune she’ll sing. (It’s ‘Insensatez’, by Antonio Carlos Jobim and Vinicius de Moraes). The two notable performers are winsome Maríana Ebert, an able singer-dancer who brings a natural radiance to her scenes, and Patrick de Santos, who croons gently during ballads and scats impressively...” Nelson Pressley, The Washington Post (June 11, 2002)

“...Behind all the action is a plot, sort of: A narration and brief vignettes play out the history of Brazil’s past 50 years, as reflected in its popular music. Director Hugo Medrano gracefully stages the domestic slapstick, protest scenes, and other interludes between exuberant musical numbers choreographed by Sylvia Martins and Kamila Caram... The 11-member cast, backed by a six-person band, excels at both song and dance, performing the works of Antonio Carlos Jobim, Caetano Veloso and a host of creators less well-known to North American audiences...” Pamela Murray Winters, Washington City Paper (June 14, 2002)

RANDALL WONG
Songs of Love and Lust: The Back Alleys
April 12 -13, 2002

In collaboration with the Washington Performing Arts Society at the Warehouse Next Door

DON’T ASK FOR DIRECTIONS
Spoken Resistance
March 22-23, 2002

Con una lectura especial de apertura de la poeta salvadoreña residente en San Francisco, Leticia Hernández-Linares

A presentation in collaboration with Young Playwrights Theater and Sol & Soul

KRONOS QUARTET
The Nueva Collection


LA VERDAD SOSPECHOSA
The Truth Can’t Be Trusted

In Spanish with simultaneous English interpretation
Presented in collaboration with the Embassy of Spain and the Mexican Cultural Institute
February 7–March 17, 2002

By Juan Ruiz de Alarcón (México)

English translation by Kenneth Stackhouse (Love’s True Lies)

Producer: Abel López
Director: Hugo Medrano
Assistant Director: Laura Quiroga
Stage Manager: Maria Jimena Paz

Designers: Ramón López, Guest artist from Chile (Set Design), Ayun Fedorcha (Light Design), Alessandra D’Ovidio and Mariana Fernandez* (Costume Design), Sarah Washburn (Sound Design), Lydia Spooner (Properties)

Cast: Harold Ruiz (Don García), Carlos Castillo (Don Juan de Sosa), José Armando Brown (Don Felis), Diego Perez, guest artist from New York (Don Beltrán/Letrado), Juan Sell (Don Sancho), Luis Simón (Don Juan de Luna), Menchu Esteban (Tristán), César Guadamúz (Camino), Cynthia Benjamin (Jacinta), Leslie Yañez (Lucrecia), Lorena Sabogal (Isabel), Carlos Falcón (Don Juan, dream sequence)

Production Staff: Klyph Stanford (Technical Director), Ted Madison (Master Electrician), Eero Kotealing (Electrician), Reuven Goren and Nick Pontius (Carpenters), Micky Sacks, Mél Bratz, and Carrie Ballenger (Scenic Painters), María Jimena Paz (Lights Board Operator), Ariadna Alvarado (Sound Board Operator), Daniel Cima (Photographer), Joaquín Martínez (Promotional Video), and Christopher Shell (Graphics)
Nominations Awards
2003 Helen Hayes Awards Nominations: Mariana Fernandez & Alessandra D'Ovidio (Outstanding Costume Design); Menchu Esteban (Outstanding Supporting Actress in a Play)

Reviews:
“...Happily, director Hugo Medrano resists any temptation to impose a modern look on this classic of the Spanish Golden Age... Instead, he gives us a glimpse of what we missed by not being born in 17thcentury Madrid. The lush costumes, stylized acting and spare, two-story set -beneath the wooden exposed wooden beams of the Warehouse Theatre - all create a sense of performance as it might have occurred then... Fans of Shakespeare or Moliere will find much that's familiar in this broad comedy, which relies on mistaken identity, wildly improbable scenarios, and characters who have more pride than sense.... Medrano's actors seem utterly at home with this comic style, shifting easily from scenes between characters to long-winded asides to the audience.” Dolores Whiskeyman, The Washington Post (February 12, 2002)

“...Today, with codes somewhat relaxed, producing ‘La verdad sospechosa’ as a moral attack on the character of liars would quickly curdle the comedy, so director Hugo Medrano has treated the play as a rambunctious romantic farce, editing three longish acts down to two shortish ones, complementing the script’s poetic mendacity with a bit of strobe effect lovemaking, and casting a cross-dressing actress in a male role. Pretty much of this works in GALA Hispanic Theatre’s pleasantly acted, sparsely designed production...” Bob Mondello, Washington City Paper (March 8, 2002)

*Nominated for a Helen Hayes Award for Outstanding Costume Design

ORQUESTA BARCELONA/ORQUESTA NACIONAL DE CATALUÑA (Spain)
January 30, 2002

Presented in collaboration with Washington Performing Arts Society at the Kennedy Center Concert Hall

LILA DOWNS (México/USA)
November 20, 2001


PING CHONG’S UNDESIRABLE ELEMENTS
October 4-5, 2001

Presented with the Center for Multicultural Human Services of Fairfax County at the Spectrum Theatre, Rosslyn (VA).

EL ARQUITECTO Y EL EMPERADOR DE ASIRIA
The Architect and the Emperor of Assyria
In Spanish with simultaneous English interpretation
September 20–October 14, 2001

By Fernando Arrabal (Spain)

**English Translation** by Everard d’Harnoncourt and Adele Shank

**Producer:** Abel López

**Director:** José Carrasquillo

**Assistant Director:** Harold Ruiz

**Stage Manager:** María Jimena Paz

**Designers:** Matthew Soule (Set Design), Ayun Fedorcha (Light Design), Alessandra D’Ovidio (Costume Design), Ron Oshima (Sound Design)

**Cast:** Luis Caram (Architect) and Hugo Medrano (Emperor)

**Production Staff:** Klyph Stanford (Technical Director), Laura Quiroga (House Manager), Vera Soltero (Assistant to Director), Ted Madison (Master Electrician), Eero Kotealing (Electricians), Rueven Goren, Matt Staley, Mike Staley (Set construction), Matt Soule (Scenic Painter), Harold Ruiz (Light Board Operator), Maria Jimena Paz (Sound Board Operator), Leonor Hernandez (Seamstress), Daniel Cima (Photographer), Joaquín Martínez (Promotional Video), Nestor Romero (Illustrations), Christopher Shell (Graphics)

**Reviews:**

“...As staged and directed by José Carrasquillo at GALA Hispanic Theatre, Arrabal’s play makes the horror of our existence concrete and let us laugh at it. At GALA, Arrabal’s play gives us a reprieve from our national misery. The play itself works like a patchwork of scenes stitched together, like a board game or a poetic dream. The characters – the Emperor and the Architect - remind us of Cervante’s Don Quixote and Sancho Panza who set out on a quest for purity and goodness. ‘The Architect’ raises our awareness of how we must make our own justice and destiny or happiness in a universe devoid of purpose. There are no ethical standards. Thus the pursuit of power or control becomes wickedly funny because it is absurd.... Hugo Medrano, as the Emperor, once again proves himself to be more than a versatile actor (as in ‘Kiss of the Spider Woman’) - he’s a uniquely gifted one. His performance strikes a lighthearted balance that is sheer brilliance... Caram is a convincing sidekick by bringing a child-like innocence to the Architect. Both actors reach an allegorical level in the mock resurrection and cannibalistic reincarnation scenes. Director Carrasquillo achieves good taste in the shadow play tradition for these sensitive moments... Long live the GALA Hispanic Theatre that uplifts us with artistic
integrity and universal themes.” Rosalind Lacy, The Review (October 2001)

Mainstage 2000-2001

RAICES CUBANAS 2
Cuban Roots 2
In Spanish with simultaneous English interpretation
June 14–July 8, 2001

Musical Revue conceived and directed by Hugo Medrano
Dramatic texts by Héctor Quintero
Commissioned English translation of text and songs by Charles Becker
Producers: Abel López and Hugo Medrano
Musical Director: Carlos Giménez
Assistant Director: Laura Quiroga
Stage Manager: María Jimena Paz
Designers: Héctor Torres (Set), Ayun Fedorcha (Lights), Alessandra D’Ovidio (Costumes), and Santos Jesús Gonzalez (Choreography)
Cast: Marietta Berre, Vicky Leyva, Bábaro Marín (Guest artist from Cuba), Beto Ortiz, Harold Ruiz, Leslie Yañez
Dancers: Lourdes P. Elías, Santos Jesús Gonzalez
Musicians: Fernando Bou (Bass), Adan Tafur (Congas), Carlo Giménez (Light Percussion), Rafel Monteagudo (Drums), Osvaldo Rodriguez de la Torre, Guest artist from Cuba (Piano), Verty Varela (Flute)
Production Staff: Phillip Blackwood (Technical Director/Master Carpenter/Light Board Operator), Christopher Davenport (Sound Engineer), María Jimena Paz (Sound Board Operator), Ted Madison (Master Electrician), Arcinda Edwards, Octavio Medrano, Marcos López and Harold Ruiz (Carpenters), Jessica Wade (Scenic Paintier), Leonor Hernandez ( Seamstress), Daniel Cima (Photographer), Joaquín Martinez (Promotional Video), Mirta Meltzer (Program Design), Christopher Shell (Graphics), Ed Johnson (Simultaneous English interpretation program Coordinator), Ana Molinet (Casting- Cuba)

Nominations & Awards
2002 Helen Hayes Awards Nominations: Barbaro Marín (Lead actor in a Musical)

Reviews:
“...The performers in GALA Hispanic Theatre’s ‘Raices Cubanas 2 [Cuban Roots 2]’ prove right away they could turn the whole show into a big happy dance party, given half a chance. A half a chance is about what they’re given, since this revue is not simple a celebration of recent Cuban culture but an exploration. The songs unleash energy; dramatic scenes between the songs give the music a social context. It’s an intriguing experiment, and not as pretentious as it sounds. First of all, there’s the music, so infectious that by the end of Sunday’s show audience members
scrambled onto the stage so they could dance along… Director Hugo Medrano, who devised the show, all but turns the tiny Warehouse Theatre into a night club. A few cabaret tables have been brought in, and a six-piece electric band on a balcony behind the stage backs as many as six singers (with microphones) and two dancers. Rocking the house with salsa and similar styles is no problem here. What’s surprising is that the dramatic scenes don’t grind things to a halt…Medrano uses scenes from plays by Cuban writer Héctor Quintero, and to judge from the snippets seen here (heard through a simultaneous English translation on headsets), Quintero’s approach is a little like Norman Lear’s…Quintero seems to work in the same general way, writing directly about Cuba’s political situation during the past 30 years and fashioning broad scenes as social illustrations…” Nelson Pressley, The Washington Post (June 19, 2001)

EL BESO DE LA MUJER ARAÑA
Kiss of the Spider Woman
In Spanish with simultaneous English interpretation
April 19–May 20, 2001

By Manuel Puig
English translation by Alan Baker
Producer: Hugo Medrano
Director: Abel López
Assistant Director: Laura Quiroga
Stage Manager: María Jimena Paz
Designers: Elizabeth Jenkins McFadden (Set Design), Ayun Fedorcha (Light Design), Ron Oshima (Sound Design), Alessandra D’Ovidio (Costume Design)
Cast: Hugo Medrano (Molina), Mijail Mulkay (Valentin)
Production Staff: Phillip Blackwood (Technical Director/Master Carpenter/Light Board Operator), Ted Madison (Master Electrician), Tavian Cardwell and Thomas Lindley (Carpenters), Carrie Ballenger (Scenic Painter), María Jimena Paz (Sound Board Operator), Daniel Cima (Photographer), Joaquín Martinez (Promotional Video), Christopher Shell (Graphics)

LISA ALVARADO
The Housekeeper Diary
March 2-3, 2001

Written and Performed by Lisa Alvarado
Based on a book of poems that chronicle her time as a domestic worker

ALMAS GEMELAS
Soul Mates
In Spanish with simultaneous English interpretation
February 22–March 18, 2001

By Eduardo Rovner (Argentina)
Commissioned English translation by Raúl Rizik
Producer: Hugo Medrano
Director: Abel López
Assistant Director: Laura Quiroga
Stage Manager: María Jimena Paz
Designers: Carrie Ballenger (Set Design), Ayun Fedorcha (Light Design), Alessandra D'Ovidio (Costume Design), Ron Oshima (Sound Design)
Cast: Cynthia Benjamin (Ana), Bienvenido Martinez (Luis), Hugo Medrano (Osvaldo), Florina Lemaitre (Magda)
Production Staff: Phillip Blackwood (Technical Director/Light Board Operator), Ted Madison (Master Electrician), Jim Kroener (Carpenter), María Jimena Paz (Sound Board Operator), Daniel Cima (Photographer), Joaquín Martinez (Promotional Video), Christopher Shell (Graphics)

JOE RAY SANDOVAL, QUIQUE AVILES & FRIENDS
January 20-21, 2001

Poets: Joe Ray Sandoval (Santa Fe, New Mexico), Quique Avilés
In collaboration with Sol & Soul

Asi Que Pasen Cinco Años
Once Five Years Pass
In Spanish with simultaneous English interpretation
October 19–November 26, 2000

By Federico García Lorca (Spain)
English translation by Angel Gil Orrios
Producer: Abel López
Directors: Gabriel García and Hugo Medrano
Assistant Director: Laura Quiroga
Stage Manager: María Jimena Paz
Designers: Ayun Fedorcha (Light Design), Hugo Medrano and Gabriel García (Set Design), Alessandra D'Ovidio (Costumes Design)
Cast: Cynthia Benjamin, Carlos Castillo, Leslie Yañez, Menchu Esteban, Lorena Sabogal, Carlos Leiton, Manuel Cabrera-Santos, Samir Vergara
Production Staff: José Martinez (Technical Director/Carpenter), Daniel Cima (Photographer), Christopher Shell (Graphics)
Reviews:
“...Most impressive in this production is the way Medrano/Garcia as a team, side-step the deadly danger of static direction. Instead, members of the ensemble work together like a fencing team and act with all-stops-out certainty and passion. Especially moving are the scenes in which the Old Man (Manuel Cabrera-Santos) urges the waiting Young Lover (Carlos Castillo) to stop thinking logically about chronological age. Reality inside the mind is more important: '...it’s more beautiful to think that we may still live to see the hundred horns of gold which with the sun wakes the clouds'.... Throughout this production, the players act with just enough objectivity (not easy to do) for the cynical black humor to come through, as in the spine-chilling Cat/Dead Boy scene. Manipulated as a puppet by Carlos Leiton and given a voice by Cynthia Benjamin, the cat relates how she was stoned by children. The Dead Boy (Menchu Esteban) tells how the lizards will come to eat them, but he still prefers the natural world to a glass coffin. As the stage lights slowly dim to dark, the Dead Boy, plucking flowers petals, climbs a staircase. Then, chimes sound for passing time. Unlike the mystery plays enacted on cathedral steps, Lorca’s play promises no salvation. Life is a delicate balancing act. So seize the moment. ...This production of “Así que pasen cinco años” is worth experiencing more than once for its multimeanings. Language is no barrier with simultaneous translation through available headsets.” Rosalind Lacy, The Review (November 2000).

“...It’s a dreamy play, an object lesson about living, not waiting, and Garcia Lorca’s fills his fantasy with verbal and visual imagery. A giddy young woman in a mask brags of snaring a count for a husband, but when her mask drops, she confesses that the count left her, that she begs in the street now, and so on. 'Once Five Years Pass' is full of pictures of yearning and heartbreak, and it teems with shadows of death.... It’s good to see one of Garcia Lorca’s lesser-produced plays, but the appeal of the language is so strong here that if you’re not homing in on the actors, it’s hard not to feel that you’re missing something essential...” Nelson Pressley, The Washington Post (October, 2000)

**Mainstage 1999-2000**

PING CHONG’S UNDESIRABLE ELEMENTS
Elementos indeseables de Ping Chong
June 1-3, 2000

*Conceived, written and directed* by Ping Chong

**Co-Director and Co-author:** Michael Rohd  
**Projector Director:** Rebecca Read Medrano  
**Producers:** Abel Lopez, Kim Chan & Soledad Campos  
**Project Coordinator/Stage Manager:** Susan Oetgen  
**Performers:** Marlene Cooper, Sandy Hou Dang, Eugenio Longoria, Arnoldo Ramos, Alida Yath  
**Production Staff:** Julia Ward (Assistant Project Assistant), Edgar R. Ovando (Technical Director), Shelley Musich (Asistent Technical Director), Cris Ibarra (Transcription), Néstor Hernández
Presented in association with the Washington Performing Arts Society and Encuentros, a program of the Museum of American History

LA NOCHE DE LOS ASESINOS
Night of the Assassins
In Spanish with simultaneous English interpretation
April 27-May 28, 2000

by José Triana
Commissioned English Translation by Charles Becker
Producer: Hugo Medrano
Director: Gabriel García
Assistant Director: Laura Quiroga
Stage Manager: María Jimena Paz
Designers: Gabriel García (St Design), Ayun Fedorcha (Light Design), Alessandra D’Ovidio (Costume Design)
Cast: Broselianda Hernández (Cuca), Harold Ruiz (Lalo) y Cynthia Benjamin (Beba)
Production Staff: David J. Tomlinson (Technical Director), Ted Madison (Master Electrician), Michael Campell and Blanca Galaes de Studio 2000 (Hair Styles), Ed Johnson (Simultaneous Interpretation Program Coordinator), Daniel Cima (Photography), Joaquín Martínez (Promotional Video), Christopher Shell (Graphics)

EL BURLADOR DE SEVILLA Y EL CONVIDADO DE PIEDRA
Don Juan of Seville
In Spanish with simultaneous English interpretation
February 24–April 2, 2000

By Tirso de Molina (Spain)
English translation by Lynne Alvarez
Producer: Abel López
Director: Hugo Medrano
Assistant Director: Laura Quiroga
Stage Manager: José Carrasquillo
Designers: Tony Cisek (Set), Ayun Fedorcha (Lights), Ron Oshima (Sound), Original music (Brian Nelson), and Alessandra D’Ovidio (Costumes).
Cast: Leslie Yáñez (Isabela/Maid), Harold Ruiz, Guest artist from Cuba (Don Juan), Luis Wanderwinder (King of Naples/Peasant/Guard), Manolo Santalla (Don Pedro Tenorio), Etzel Cardeña (Don Diego Tenorio/Anfriso/Guard/Coridón), Beto Ortiz (Ribio/Courier/Fabio),
Carlos Castillo (Duke Octavio/Anfrino/Marquis de la Mota/Batricio), Broselianda Hernandez (Guest artist from Cuba) (Tisbea/Maid), Manuel Cabrera-Santos (Catalinón), Luis Manrique (King Alfonso), Javier Terán (Don Gonzalo/Gaseno), Cynthia Benjamin (Anabela/Maid), Claudia Torres (Ana de Ulloa/Maid), Vera Soltero (Aminta/Maid)

**Production Staff:** David J. Tomlinson (Technical Director/Carpenter), Laura Quiroga (Backstage Manager), Marí Jimena Paz (Sound Board Operator), Ted Madison (Master Electrician), Tom Lima (Carpenter), Paulo Giusamo and Alex Rubinstein (Interns), Carrie Ballenger (Scenic Painter), Sara Merlos and Eleonora Hernandez (Seamstresses), Daniel Cima (Photography), Christopher Shell (Graphics)

**Nominations & Awards**
2001 Helen Hayes Award Nominations: Carlos Castillo (Outstanding Supporting Actor in a Play)

**Reviews:**
“...For all his mannered posing, Ruiz – a Cuban actor making his U.S. debut with GALA – delivers Tirso’s liquid Spanish with an impressive air of confidence and what seems to an English-speaker’s ear to be a good deal of grace. Carlos Castillo, who make his first entrance as Duke Ocyavio quite gratuitously shirtless, has all the energy and hunk appeal one might wish for in a Don Juan – though he’s so much fun in the four supporting roles he plays here that the trade might not be worth it.... Leslie Yañez is poetically beautiful as Fabio’s mistress, Isabela, the first of four maidens dishonored by the Don - though of those women, only the fisherwoman, Tisbea (passionately played by the redoubtable Broselianda Hernandez), gets enough stage time to make a lasting impression on the audience...” Trey Graham, Washington City Paper (March 3, 2000)

**NERUDA 2000**
A bilingual poetry-on-stage presentation of Neruda’s poetry based on his poem “2000”
**November 26–December 19, 1999**

**Selection and arrangements of texts by** Abel López
**Original music** by Miguel Cordova (Chile)
**Producer:** Hugo Medrano
**Director:** Abel López
**Assistant Director:** Laura Quiroga
**Stage Manager:** Blanca Gruber
**Designers:** Carrie Ballenger and Abel López (Set Design), Ayun Fedorcha (Light Design), Alessandra D’Ovidio (Costumes), Mari Paz and Mario Ruiz Armengol (Musical Arrangements)
**Cast:** Ana Castrello, Hugo Medrano, Ric Herrera, Luis Wanderwinder, Karen Roper, Lorena Sabogal
**Musicians:** Rosie Conklin (Cello), Mari Paz (Piano)
**Production Staff:** David J. Tomlinson (Technical Director/Carpenter), Ted Madison (Master Electrician), Carrie Ballenger (Scenic Painter), Daniel Cima (Photography), Christopher Shell (Graphics)
Reviews:
“Some plays make us laugh, cry and feel good for a moment. GALA Hispanic Theatre’s ‘Neruda: Dos mil’ is not that kind of play. This is a delicate, reflective piece, and its message - of angst, sorrow and hope for the next century - last long after it’s over. The play is based on beloved Chilean poet Pablo Neruda’s 1947 epic ‘Dos Mil’ (2000), an angry and lyrical reflection on hunger and fullness, joy and love, poverty and war. A visionary, Mr. Neruda saw the coming millenium not as a time of technological mishap or unrestrained celebration. He saw it as an opportunity to reflect on the lessons of the last century in order to improve the new one.... GALA’s two hour production delivers Mr. Neruda’s message in a medium that falls somewhere between a play and a poetry reading. Costumed actors read the poet’s verses and convey what he foresaw – 52 years later - as the human condition at the edge of the new millenium...The two [three] woman and three men impart Mr. Neruda’s words in both Spanish and English. The rhythmic fluidity of the Spanish heightens the beauty of the work, regardless of the listener’s native tongue.” Frappa Stout & Jabeen Bhatti, The Washington Times (December 4, 1999)

THE 13th SUMMER OF WILLIAM AND PILAR
El 13º verano de William y Pilar
November 7, 1999

Conceived by Jennifer Nelson and Karen Zacarías
By Karen Zacarías (México/USA)
Director: Kenyatta Roger
Production Manager: Anne Theisen
Stage Manager: Keith Fisher
Musical Composer: e’Marcus Harper
Cast: Diane Cooper (Pilar), Mario Correa (Oscar), Kirtracy Hill (William), Beatrice Judge (Rose), Evelyn López Orgel (Ana) y Félix W. Stevenson (Vernon).
Production Staff: David Tomlinson (Light Designer), Blanca Gruber (Light Board Operator), Willette Thompson (Sound Board Operator)

In association with African Continuum Theatre Company and Young Playwrights Theatre

LA GRANADA
The Hand Grenade
In Spanish with simultaneous English translation
September 23–October 24, 1999

By Rodolfo Wash (Argentina)
Commissioned English translation by Raúl Rizik
Producer: Abel López
Director: José Carrasquillo
Assistant Director: Laura Quiroga
Stage Manager: Blanca Gruber
Designers: Tony Cisek (Set), Ayun Fedorcha (Lights), Alessandra D'Ovidio (Costumes), and Ron Oshima (Sound)
Cast: Carlos Castillo (Beto), Hugo Medrano (Lieutenant Strauss/The father), Luis Caram (Sergeant Sosa/Captain Aldao), Jaime Carrillo (Anibal Gutierrez), Vera Solteron (Fuselli/Rosa/The mother/Colonel Terry), Carlos Castillo (Guard Arnaldo Baigorria) Simultaneous English interpreters: Ric Herrera, Karen Roper, Ed Johnson, Chuck Lippman. Production Staff: David J. Tomlinson (Technical Director), Laura Quiroga (Backstage Manager), Ted Madison (Master Electrician), Steve Caywood and Columbia Heights Youth Build: Alfred Herrera, Harry Weaver and Kevin Harris (Director) (Carpenters), Carrie Ballinger (Scenic Painter), Sara Merlos and Eleonora Hernandez (Seamstresses), Daniel Cima (Photographer), Christopher Shell (Graphics)

Mainstage 1998-1999

LOS AMORES CRIMINALES DE LAS VAMPIRAS MORALES
The Criminal Loves of the Morales Vampires
A Staged Reading at the Mexican Cultural Institute.
May 27, 1999

By Hugo Argüelles (México)
Director: Etzel Cardeña
Cast: Lorena Sabogal (María Adelfa), Cindy Benjamin (Rosa Fulvia), Luis Caram (Ernesto/Eliseo), Etzel Cardeña (Javier), Carlos Castillo (Miguel)

VOCES ANDINAS
The Soul of the Highlands
A bilingual presentation of Poetry-on-Stage
May 20–June 13, 1999

Conceived and directed by Abel López
Selection and arrangements of texts by Abel López
Selected poets included: José Santos Chocano, César Vallejo, Alberto Ureta and Hernán Velarde (Peru), Ricardo Jaimes Freyre, Alfonso Gumucio Dragón, Edith Gabriela Sanabria and Franz Tamayo (Bolivia) and Nicanor Parra, Raúl Zurita, Marjorie Agosín, Gabriela Mistral, and Pablo Neruda (Chile)
Music by Mystic Warriors
Producer: Hugo Medrano
Assistant Director: Laura Quiroga
Designers: Abel López (Set Design), Ayun Fedorcha (Light Design), Alessandra D'Ovidio
(Costume Design)

**Cast:** Carlos Castillo, Lucinda Hart-Gonzalez, Lorena Sabogal, Alida Yath, Angel Torres

**Mystic Warriors:** Andrés (flutes, classical guitar; charango, percussion), Marco Mallea (guitar, synthesizer, classical guitar, charango, and drums), Omar Martinez (flutes, panpipes, charango, electric guitar, synthesizer and percussion)

**Production Staff:** David J. Tomlinson (Technical Director), Laura Quiroga (Backstage Manager), Marcia Rodriguez (House Manager), Ted Madison (Master Electrician), Meredith Sims (Assistant Electrician), Reaven Goren (Carpenter), Kari Ballenger (Scenic Painter), Daniel Cima (Photography), Christopher Shell (Graphics)

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**ELIA ARCE**

**NO LE DIGAS A NADIE**

Don’t Tell Anybody

**May 7-9, 1999**

A presentation of GALA and Washington Performing Arts Society in collaboration with La Clínica del Pueblo, Latino Program Services of the Whitman Walker Clinic, and the Cultural Affairs Division of the Arlington County

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**ESTADO HORMONAL** (Dance)

Washington, DC Premiere

In Spanish with simultaneous English interpretation

**April 23-25, 1999**

**Based on an original idea of** Margaret Jova

**Text by** Margaret Jova in collaboration with José Ramón Fernández

**Music composition** by José Luis Greco

**Director:** Carlos Rodríguez

**Created, choreographed and performed by:** Margaret Jova, Elisa Morris, Teresa Nieto, Denise Perdikidis

**Production Staff:** Miguel Ángel Camacho (Light Design), Marta Piñeiro (Light Technician), David Tomlinson (Sound Board Operator), Mayte Prieto (Stage Manager)

**Simultaneous English Interpreters:** Cindy Benjamin, Marcia Rodriguez

In collaboration with the Embassy of Spain in Washington, DC and the Minister of Foreign Affairs of Spain. The troupe is supported in part by the Centro de Estudios y Actividades Culturales (CEyAC) Comunidad de Madrid.

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**TEATRO GAYUMBA** (Dominican Republic)

**CAZADORAS DEL ARCA PERDIDA**

Hunters of the Lost Ark
April 16, 1999

Director: Manuel Chapuseaux
Performed by Nives Santana

ESTA ERA UNA VEZ…
This Was One Time…
April 17-18, 1999

Director & Dramaturge: Manuel Chapuseaux
Performed by Nives Santan, Manuel Chapuseaux
Technical Director: Ernesto López

Presented in association with Washington Performing Arts Society

LA DAMA BOBA
The Foolish Woman
In Spanish with simultaneous English interpretation
February 11–March 21, 1999

By Lope de Vega
A version by Federico García Lorca
English translation by Jaime de Ojeda
Producer: Abel López
Director: Hugo Medrano*
Assistant Director/Stage Manager: Laura Quiroga
Designers: Jason Layka (Set Design), Ayun Fedorchca (Light Design), Tony Angelini (Sound Design), Alessandra D’Ovidio (Costume Design), Carmen Parejo (Makeup & Hair), Lourdes Elías (Choreographer)
Cast: Luis Caram (Liseo, gentleman), Manuel Cabrera-Santos (Turín, Liseo’s Servant), Bienvenido Martínez (Leandro, Gentleman/Miseno, Octavio’s Friend), Leslie Yañez (Nilse, Octavio’s Daughter), Iléana Brotsky (Celia, Nise’s Maid), Cynthia Benjamin (Finea, Nise’s Sister), Lucrecia Basualdo (Reading Instructor/Dance Master), Vera Soltero (Clara, Finea’s Maid), Mario Correa (Duardo, Gentleman), Santiago Murillo (Feniso, Gentleman), Carlos Castillo (Laurencio, Gentleman), César Tur (Pedro, Laurencio’s Servant), Javier Terán (Octavio, Father of Nise and Finea)
Simultaneous English Interpreters: Ron Ernest, Ric Herrera, Marcia Rodriguez, Karen Roper
Production Staff: David J. Tomlinson (Technical Director), Tony Cisek (Set Consultant), Ted Madison (Master Electrician), Meredith Sims (Electrician), Fabián Ríos (Sound Board Operator), Ron O’Day and Hussein Alshaali (Carpenter), Sara Merlos (Seamstress), Daniel Cima
(Photography), Joaquín Martinez/ZGS TV Productions (Promotional Video), Christopher Shell (Graphics)

Nominations & Awards
2000 Helen Hayes Awards
Nominations: Hugo Medrano (Outstanding Director of a Play); Alessandra D’Ovidio (Outstanding Costumes Design)

DOS ALAS/TWO WINGS
Grupo Afro cuba de Matanzas (Cuba) & Los hermanos Cepeda (Puerto Rico)
November 14, 1998


CAMERATA ROMEU (Cuba)
December 2, 1998

Founded in 1993 by Zenaida Castro Romeu, this classical music group is comprise of five violins, two violas, cello and counter bass.

BARRANCA ABAJO
Down the Gully
In Spanish with simultaneous English interpretation
November 12–December 13, 1998

By Florencio Sanchez (Uruguay)
Commissioned English translation for simultaneous interpretation by Egla Morales Blouin
Producer: Gabriel Garcia
Director: Ricardo Salim
Assistant Director/Stage Manager: Laura Quiroga
Designers: Luis Caram (Set Design), Ayun Fedorcha (Light Design), Alessandra D’Ovidio (Costume Design), Carmen Parejo (Makeup)
Cast: Beatriz Mayoral (Doña Dolores, Zoilo’s Wife), Soledad Campos (Robustiana, Invalid Daughter), Elba Laino (Rudecinda, Zoilo’s Sister), Lorena Sabogal (Prudencia, Zoilo’s Daughter), Zoilo (Former Ranch Owner), Ediza Vega (Martiniana, Family Friend), Brenden Varma (Batará, Zoilo’s Employee), Javier Terán (Juan Luis, Present Ranch Owner), Federico Talavera (Gutierrez, Commissioner), Luis Caram (Aniceto, Zoilo’s Overseer), Arturo Martinez (Seargent)
Simultaneous English Interpreters: Ron Ernest, Ric Herrera, Karen Roper, Gae Schmitt, Vera Soltero, José Sueiro
Production Staff: David J. Tomlinson (Technical Director), Alejandro Riesco (Stagehand), Ted Madison (Master Electrician), Meredith Sims (Assistant Electrician), Luis Baltierra (Sound
TEATRO LO’IL MAXIL DE CHIAPAS (México)
Trabajadores en el Otro Mundo
October 7, 1998

An original ensemble piece that explores the struggles of undocumented immigrants trying migrate to the United States, with masks and puppets, in honor of the revolutionaries in Chiapas

Artistic Director: Ralph Lee

Presented in collaboration with the Mexican Cultural Institute

QUINTUPLES*
In Spanish with simultaneous English interpretation
September 24–October 25, 1998

By Luis Rafael Sánchez
English translation by Ivonne Coll and Alba Oms
Producer: Hugo Medrano
Director: Abel López
Assistant Director: Laura Quiroga
Stage Manager: Alessandra D’Ovidio
Designers: Tony Cisek (Set Design), Ayun Fedorcha (Light Design), Tony Angelini (Sound), Alessandra D’Ovidio (Costume Design), Carmen Parejo (Wigs and Makeup)
Cast: Claudia Dammert (Dafne, Bianca, Carlota Morrison), Hugo Medrano (Baby, Mandrake, El Gran Divo Papá Morrison)
Simultaneous English interpreters: Cindy Benjamin, Charles Becker
Production Staff: David Tomlinson (Technical Director/Carpenter), Holly Beck (Scenic Painter), Ted Madison (Master Electrician), Ira Haber (Electrician), Luis Baltierra (Sound Board Operator), Sara Merlos (Seamstress), Daniel Cima and Nestor Hernández (Photographers), Joaquin Martinez/ZGS TV Productions (Promotional Video), José Rosa (Graphics)
Reviews:
“...The circus-act atmosphere of the satirical farce is accentuated by a clever dramatic device: An oddball sets of quints, the Morrisons, and their megalomaniac dad Papa Morrison, appear on stage one at a time at a conference in Puerto Rico to discuss “family matters”. It turns out to be a freakish peek at “Morrison family values”...On a deeper level, “Quintuplets” is much more than an exploration on family dynamics. It’s also a subtle take on Puerto Rico’s struggle to
define itself. Viewed from a political perspective, the story reflects the island’s conflicting attitudes toward Uncle Sam, with the quints representing different views of what might be best for Puerto Rico - independence, common-wealth status or statehood... The show is a coup for director Abel López, a talented 18 year veteran of GALA stage. In 'Quintuplets' he accentuates the circus-like aspects of the characters through clever use of the spotlights, songs and marvelous costumes designed by another GALA veteran, Alessandra D'Ovidio.” Zita Arocha, The Washington Post (October 2, 1998)

*Also presented at the National Theatre of La Habana (Cuba)

Mainstage 1997-1998

RAICES CUBANAS
A Cuban Mosaic
An original bilingual musical conceived by Hugo Medrano
May 21–June 14, 1998

Translation of texts and songs by Charles Becker and Carla Hubner
Selected Cuban poets included: Gertrudis Gómez de Avellaneda, Alejandro Carpentier, Nicolás Guillén, Enrique Asencio, Federico de Ibarzabal, etc.
Selected composers included: Carlos Manuel de Céspedes, Eduardo Sánchez de Fuentes, Jaime Pratts, Miguel Matamoros, Isolina Carrillo, César Portillo de la Cruz, Rene Touzet, José A. Mendez, etc.
Producer: Abel López
Director: Hugo Medrano
Assistant Director/Stage Manager: Laura Quiroga
Stage Manager: Alessandra D'Ovidio
Musical Director: Carlos Giménez
Designers: Hector Torres (Set Design), Ellen Bone (Light Design), Alessandra D'Ovidio (Costume Design), Santos Jesús Gonzalez (Choreographer), Mari Paz (Musical Consultant/Arrangements), Emilio Cueto (Literary Consultant)
Cast: Actors: Sergio Delgado, Sandra L.C. Mendoza, Javier E. Rivera
Singers: Ana M. Castrello, Jesús Rivera, Critelle Rodriguez-Singh and Pablo Talamantez
Musicians: Leo Alvarez, Salvador Elías, Carlos Giménez, Félix Jovel, Mari Paz, Luis Rumbaut, Marieta Berre
Dancers: Lourdes P. Elías, Santos Jesús Gonzalez, Orlando Gonzalez-Rivera, Danielle Polen
Special Appearance: Francisco Rigores (Congas)
Production Staff: David J. Tomlinson (Technical Director), Ted Madison (Master Electrician), Luis Baltierra (Sound Board Operator), Lon Marshall (Master Carpenter), Ron O’Day (Carpenter), Jane Padelford (Scenic Painter), Daniel Cima (Photography), Joaquín Martinez/ZGS TV Productions (Promotional Video), Christopher Shell (Graphics)
Reviews:
“The GALA Hispanic Theatre closes its season with a delightful look at the theatrics of Cuban performing arts. The evening is filled with exotic dance as well as bittersweet poetry and song... The evening is led by the wonderful and jazzy piano playing of Mari Paz who can do no wrong in giving justice to the island’s music. The dancers far outshone the singers in this one, although Ana M. Castrello kept the audience spellbound with a couple of vocals. Also, Christelle Rodriguez Singh gave a nice jazzy flavor to a couple of numbers. Jesús Rivera and Pablo Talamantez were of fine voice but were wooden actors, however they did warm up with personality during the finales of the acts.... Certainly the show turned toward the spectacular with the movement into the mambo, rumba and cha-cha-cha rhythms. And these segments were exciting enough to recommend the show as a most delightful evening.” Bob Anthony, Arts Critic, World Wide Web (May 30, 1998)

EXPLORING THE EDGE *
Explorando el borde
A Festival of Latino Voices
April 10-25, 1998

QUIQUE AVILES
Chaos Standing/El caos de pie
April 10-11, 1998

Written & Performed by Quique Avilés (El Salvador/USA)
Director: B. Stanley
Assistant Director: Lisa Miscio
Photography: Allison Shelley, Rick Reinhard
Voice of Pam Anderson (Reporter): Silvana Straw

ELIA ARCE
Stretching My Skin Until it Rips Whole (Washington, DC premiere)
April 17-18, 1998

Conceived and Performed by Elia Arce
Producer: Marie Cieri
Stage Manager: Ted Quinn
Technical Director: David Tomlinson

RUBY NELDA PEREZ
Doña Rosita’s Jalapeño Kitchen
April 24-25, 1998
Written & Directed by Rodrigo Duarte Clark
Technical Director: David Tomlinson

* Presented in association with the Washington Performing Arts Society and the District of Columbia Arts Center

LA MALQUERIDA
The Passionflower
In Spanish with simultaneous English interpretation
February 26–April 5, 1998

By Jacinto Benavente (Spain)
English translation by John Garrett Underhill
Producer: Abel López
Director: Hugo Medrano
Assistant Director: Laura Quiroga
Stage Manager: Alessandra D'Ovidio
Designers: Tony Cisek (Set Design), Ayun Fedorcha (Light Design), Tony Angelini (Sound Design), Alessandra D'Ovidio (Costume Design)
Cast: Beatriz Mayoral (Doña Isabel), Cynthia Benjamin (Milagros), Jorgelina Rolle (Fidela), Oneida Caldera (Engracia), María Brito (Raimunda), Angel Torres (Esteban), Luis Manrique (Tío Eusebio), Víctor Lima (Faustino), Soledad Campos (Acacia), Ediza Vega Garrido (Juliana), Manuel Cabrera-Santos (Rubio), José Sueiro (Bernabé), Javier Rivera (Norberto)
Simultaneous English Interpreters: Hafetz Haim, Ric Herrera, Karen Roper, Nena Terrell, Cathy Wright
Production Staff: David J. Tomlinson (Technical Director/Carpenter), David Camero (Makeup), Laura Sabogal (Stagehand), Tom Lima (Technical Assistant), Ted Madison (Master Electrician), Ira Haber (Electrician), Paulina Biehl (Sound Board Operator), Nash Read (Master Carpenter), Holly Beck and Jennifer Cockerham (Scenic Painter), Daniel Cima (Photography), Joaquín Martínez/ZGS TV Productions (Promotional Video), and Christopher Shell (Graphics)
Reviews:
“...The play’s psychological underpinnings, racy subject matter and beautiful set combine to make this GALA’s loveliest offering in several seasons. While the incest theme may not have the shock value it had in 1916 when the Nobel Prize-winning Benavente first presented it to conservative audiences, it still has the power to unnerve. The three-act play, which drags a bit at the beginning, includes top-flight performances by many GALA regulars and several newcomers to the stage, including local media personalities José Sueiro and Ediza Vega Garrido. They all flutter about the nuclear family like moths around a light bulb, playing off their emotions and adding significant details to the plot line... If there’s a downside, it’s whether in the future GALA can exceed the high expectations created by this outstanding production.” Zita Arocha, The
Washington Post (March 5, 1998)

**CUARTETO LATINOAMERICANO** (Music)  
February 1, 1998

Concert program included compositions by José Evangelista, Julián Orbón y Joaquín Turina (España), Silvestre Revueltas (México), and Alberto Ginastera (Argentina)  
**Musicians:** Saúl Biltrán (Violín), Arón Biltrán (Violín), Javier Montiel (Viola), Álvaro Biltrán (Cello)

Presented in association with the Cultural Affairs Division of Arlington County, the Mexican Cultural Institute, and the Washington Performing Arts Society

**ANDALUCIA FLAMENCA**  
January 29-31, 1998

**Artists:** Paco de Malaga, Ana Martínez Flamenco Dance Company

**TEATRO GAYUMBA** (Dominican Repúblic)  
**DON QUIJOTE Y SANCHO PANZA**  
In Spanish only  
January 23-25, 1998

An original adaptation of the novel by Miguel de Cervane Saavedra.  
**Director and Dramaturge:** Manuel Chapuseaux  
**Cast:** Manuel Chapuseaux (Don Quijote), Nives Santana (Sancho Panza)  
**Production Staff:** Ernesto López (Technical Assistant)

**DE SUR A SUR** (Music)  
A concert of flamenco, tango and Argentine folk songs  
January 9-11, 1998

**Performers:** Paco de Málaga (Spain), Julio “Koko” Sosa (Argentina)

**SPANISH DANCE THEATRE**  
December 12-14, 1997
Artistic Directors: Jaime Coronado & Lourdes Elías
Assistant Director: Nancy K. Sedgwick
Guest Artists: La Conja (Dancer, Cantaora), Roberto Castellón (Guitar), Marija Temo (Guitar, Singer, Dancer), Medoune Yacine Gueye (Musical Director/Percussion, Kankouran West African Dance Company), Aly Rahmaan (Percussion, Kankouran Drummer), Lázaro Batista (Percussion)
Dancers: Edwin Aparicio, Debra Belo, Christina Conrad, Jaime Coronado, Triana D'Orazio, Lourdes Elías, Paul Fradin, Trigh McClean, Danielle Polen, Nancy Sedgwick.
Apprentices: Jeannine Esposito, Heidi Kershaw
Costumes by William Pucilowsky, Susan Chiang, Nora Elías, Carolina de Weinberg, Peter Cazalet, Susan McKnew

**LOS HERMANOS QUERIDOS**
My Dear Brother
In Spanish with simultaneous English interpretation
November 19–December 7, 1997

By Carlos Gorostiza (Argentina)
Commissioned English translation by Charles Becker
Producer: Abel López
Director: Gabriel García
Assistant Director: Melissa Merlo
Stage Manager: Alessandra D'Ovidio
Designers: Luis Caram and Gabriel García (Set Design), Marianne Meadows (Light Designer), Luis Baltierra (Sound Design), Alessandra D'Ovidio (Costume Design)
Cast: Ediza Vega Garrido (Zule), Eva Piccolo/Jorgelina Rolle (Betty), Manuel Cabrera-Santos (Pipo), Hugo Medrano (Juan), Peter Gil (Agustín), and Cynthia Benjamin (Alicia)
Simultaneous English Interpreters: Charles Becker, Lucinda Hart-Gonzalez, Chuck Lippman, Karen Roper, Nena Terrell
Production Staff: David J. Tomlinson (Technical Director), Samara Toro (Makeup), Ted Madison (Master Electrician), Rolando Vazquez (Technical Assistant), Lorena Sabogal (Stagehand), Daniel Cima (Photography), Joaquín Martínez/ZGS TV Productions (Promotional Video), Marta Meltzer (Illustration), Christopher Shell (Graphics)

**UNA VISITA INOPORTUNA**
An Inopportune Visit
In Spanish with simultaneous English interpretation
September 25–October 26, 1997

By Copi (Argentina/France)
Spanish translation (from the original French): Georgina Botana
Producers: Hugo Medrano  
Director: Abel López  
Assistant Director: Lorena Sabogal  
Stage Manager: Alessandra D’Ovidio  
Designers: Tony Cisek (Set Design), Ayun Fedorcha (Light Design), Tony Angelini (Sound Design), Alessandra D’Ovidio (Costume Design)  
Cast: Hugo Medrano (Cirilo), Eva Piccolo (The Nurse), Luis Caram (Hubert), Prescott Everet (The Journalist), Ana M. Castrello (Regina Morti), Jorge Alvarez (Professor Vertudeau)  
Production Staff: David J. Tomlinson (Technical Director), Ted Madison, Galen Greenlaw and Ira Haber (Electicians), Luis Baltierra (Sound Board Operator), Walter Berry (Master Carpenter), Casey Severn (Carpenter), Megan Miller (Scenic Painter), Sara Merlos (Seamstress), Daniel Cima (Photography), Joaquin Martinez/ZGS TV Productions (Promotional Video), Christopher Shell (Graphics)
Cast: Deena Rubinson (Trixi), Walter Mastreppa (Bubú), Rafael Pereyra (Leoncio), Mattias Kraemer (Piolín), Marcela Marcel (Candy), Lorena Sabogal (Lulú)

Live music by Eclipse: Carlos Romero (Perú) (Director and Guitarist), Roberto Constantiny (Vocalist) and Felix Hernandez (Bass) (Both from El Salvador), Maynol Moreno (Drums) (El Salvador/USA)

Simultaneous English Interpretation: Cindy Benjamin, Joaquín Foster-Gross, Manuel Rodriguez, Cathy Wright

Production Staff: David J. Tomlinson (Technical Director), Ted Madison, Manuel Rodriguez and Allison Weaver (Electricians), Luis Baltierra (Sound Board Operator), Octavio Medrano, Max Bonilla, Gerber Cermeño, Hugo Cruz, Bismark Serrano and Kevin, Jerry and Terry of the Perry Place Crew (Carpenters), Libby Dechman and Russ Henry (Scenic Painters), Sara Merlos (Seamstress), Dennis Wilson (Costumes Accessories), Daniel Cima (Photography), Joaquín Martínez/ZGS TV Productions (Promotional Video), Miguel Angel Fernandez Martín and Andre Morton (Comics Artists), Christopher Shell (Graphics)

Reviews:
“...Director Abel López adds another effective local touch by incorporating a Latin rock band, Eclipse, whose members include several Salvadorans and a Peruvian. He uses jarring hard rock selections and a few love ballads to provide appropriate breaks in the grim drama. His setting is a graffiti-covered playground with monkey bars and a seesaw illuminated by a solitary street lamp. The actors playing the nihilistic gang members, decked out in leather, fishnets, chains and crosses, are compelling and terrifying. Deena Rubinson as Trixi inspires pity and dread, Lorena Sabogal is Lulu, the gang’s leader who, at 24, is considered an old-timer. Despite the gang member’s strutting and tough talk, Walter Mastreppa (Bubu), Rafael Pereyra (Leoncio), and Mattias Kraemer (Piolín) reveal that underneath they are really attention-starved, scared little boys. Marcela Marcel who plays 12 years old Candy, does a good job conveying the heart of metal beneath the innocent face. With this cinema vérité edge, ‘Good Girl’ is a modern morality tale with an awful message.” Zita Arocha, The Washington Post (May 29, 1997)

LA CASA DE BERNARDA ALBA
The House of Bernarda Alba
In Spanish with simultaneous English interpretation
March 13–April 6 and April 18–27, 1997

By Federico García Lorca
English translation by Carmen Zapata
Producer: Hugo Medrano
Director: Abel López
Assistant Directors: Gae Schmitt and Ed Johnson
Designers: Tony Cisek (Set Design), Ayun Fedorcha (Light Design), Alessandra D’Ovidio (Costume Design), Abel López and Luis Baltierra (Sound Design)
Cast: Dolores Perillán (Servant), Marta Ortúzar (Poncia), Irene Zimmerman (Beggar), Paulina Biehl (Woman), Hugo Medrano (Bernarda), Eva Piccolo (Angustias), Gabriela Adeff (Amelia),
Lorena Sabogal (Adela), Carmen Parejo (Martirio), Carmen Claros (Magdalena), María McCormick (María Josefa), Beatriz Mayoral (Prudencia)
Production Staff: David J. Tomlinson (Technical Director), Ted Madison and Michael Chamberlain (Electricians), Luis Baltierra (Sound Board Operator), Paul Anne, Joel Bidinger, Kurt Deemer, Pablo De-Negri, Hope Ingraham, Julie Jones and Beau Seidel (Carpenters), Michelle Kierman (Scenic Painter), Carmen Parejo (Wigs), Christopher Shell (Graphics)

TEATRO EL GALPON DE MONTEVIDEO (Uruguay)
EL LAZARILLO DE TORMES
In Spanish only
February 7-9, 1997

Adapted and Directed by César Campodónico
Performed by Héctor Guido
Costume Design: Ana Arrospide
Seamstress: Elba Bruzzone

POETAS DE NUESTRA TIERRA
Poets of Our Land
January 16–February 2, 1997

An original bilingual presentation of poetry-on-stage, music and folk dance that explored the works of three Latin American poets/singers: Atahualpa Yupanqui (Argentine), Violeta Parra (Chile), and Chabuca Granda (Peru)
Producer: Hugo Medrano
Director: Ricardo Salim (Guest artist from Argentina)
Stage Manager: Kathleen Gallivan
Designers: Ricardo Salim (Set Design), Lynn Joslin (Light Design), Alessandra D’Ovidio (Costume Design), Luis Baltierra (Sound Design)
Cast: Ric Herrera, Luis Caram, Alida Yath-Cruces
Singers: Virma Gamarra (Peru), Koko Sosa (Argentina) (Guitar), María Isolina (Honduras)
Musicians: Mari Paz (Piano), Manuel Ercilla (Guitar), José Cossio (Cajón)
Dancers: Graciela Quiroga, Felipe Orosco, Lucas Medina
Production Staff: David J. Tomlinson (Technical director/Master carpenter), Hugo Medrano (Carpenters), Fred Via (Scenic Painter), Teresa Ballard, Elaine Randolph, Deborah Sullivan and Michael Chamberlain (Electricians), Christopher Shell (Graphics)

FRESA Y CHOCOLATE
Strawberry and Chocolate
In Spanish with simultaneous English interpretation
October 10–November 10, 1996

By Senel Paz (Cuba)
Commissioned English translation by Dr. Egla Morales Blouin
Producer: Abel López
Director: Hugo Medrano
Stage Manager: Ana Rubinstein
Designers: Tony Cisek (Set Design), Ayun Fedorcha (Light Design), Alessandra D’Ovidio (Costume Design), Luis Baltierra (Sound Design), and Sofía Gawer (Sculptures).
Cast: Vladimir Cruz* (David), Jorge Félix Ali* (Diego), Juan Pablo Shuk (Miguel), Gilda Guerra* (Waitress) * Guest actors from Cuba
Simultaneous English Interpreters: Chuck Lippman, Ric Herrera, and Karen Roper
Production Staff: David J. Tomlinson (Technical Director/Master Carpenter), Gus Araoz and K. Luz Lasso (Light Board Operators), Ted Madison and Michael Chamberlain (Electricians), Per Bgorkleind, Matt Pauli and Chad Becker (Carpenters), Ann Chismar and Kerri Richards (Scenic Painters), and Christopher Shell (Graphics)

LA CUBA DE ANTIER
“A somewhat original theatrical farce”
In Spanish only
September 21, 1996

Written and performed by Emilio Cueto (Cuba)
Production Staff: Rene Alejandro and Miguel Ángel Viera (Artistic Direction), Carmen and Lolina Malvido and La “Nena” Pérez (Costumes), David Tomlinson, Luis Baltierra, Sara Soto (Technicians)

Mainstage 1995-1996

LA CHUNGA
In Spanish with simultaneous English interpretation
May 9–June 9, 1996

By Mario Vargas Llosa (Peru)
English translation by Joanne Pottlitzer
Producer: Hugo Medrano
Director: Abel López
Assistant Director: Eva Piccolo
Stage Manager: Ana Inés Rubinstein
Designers: Tony Cisek (Set Design), Ayun Fedorcha* (Light Design), Alessandra D’Ovidio (Costume Design), Soledad Campos (Makeup)

Cast: Claudia Dammert, Guest artist from Peru (Chunga), Javier Terán (Mono), Hugo Medrano (Josefino), Arturo Martinez (José), Javier Angel (Lituma), Lorena Sabogal (Meche)

Simultaneous English Interpreters: Nena Terrell, Gae Schmitt, Chuck Lippman, Rick Herrera, Steve Clopper

Production Staff: Joseph Strange (Technical Director/Master Carpenter), David Tomlinson and Don Lima (Carpenters), Li Qiang and Kristen Morgan (Scenic Painters), Ted Madison (Master Electrician), Syan Ruiz (Light Board Operator), Luis Baltierra (Sound Engineer), Ricardo Gonzalez (Sound Board Operator), Christopher Shell (Graphics)

Nominations & Awards
1997 Helen Hayes Nominations: Ayun Fedorcha (Outstanding Light Design)

BODAS DE SANGRE
April 9, 1996*

by Federico García Lorca (Spain)

Bilingual Adaptation and Directed by Cornelia Cody

Designers: Tony Cisek (Set Design), Pamela Sellman (Costume Design), Lourdes Elías (Choreography)

Cast: Jorge Alvarez, Astrid Brinck, Leslie Cavazos, John Wright Ríos, Sara Wigman (Flamenco Dancer)

A co-production with Discovery Theatre, Smithsonian Institution presented at Discovery
*Presented at GALA

VOCES DEL EXILIO II: Nuestra herencia Judía
Voices of Exile II: Our Jewish Voice
A bilingual presentation of Poetry-on-Stage
March 14–31, 1996

Selected writers included Alejandra Pizarnick, Juan Gelman, César Tiempo, Alicia Partnoy and Carlos M. Grumberg (Argentina), Gloria Gervitz, Myriam Moscona, Sabina Berman, and Perla Schwartz (México), Marjorie Agosín and Jorge Plescoff (Chile), José Kozer (Cuba), Isaac Goldemberg (Perú), and texts of 17th Century Sephardic writers

Selected English translations by Paz Cohen

Producer: Hugo Medrano
Director: Abel López
Assistant Director: Carla Nakatani

Designers: Abel López (Set Design), Ayun Fedorcha (Light Design), Hugo Medrano (Costume Design)
Design

**Cast:** Alida Yath-Cruces, Carlos Antonio, Eva Piccolo, Luis Caram, Karen Roper, Ric Herrera, Ariel de Luca, Flory Jagoda (Singer)

**Production Staff:** Joseph Strange (Technical Director/Master Carpenter), Tory Wharton, David Tomlinson and Jeff Strange (Set Construction), Kerry Richards (Scenic Painter), Ted Madison (Master Electrician), Bienvenido Martinez (Light Board Operator), Luis Baltierra (Sound Engineer), Ricardo Gonzalez (Sound Board Operator), Christopher Shell (Graphics)

**CABALLERO DE MILAGRO**

**Gentleman by Miracle**

In Spanish with simultaneous English interpretation

January 25–February 18, 1996

By Lope de Vega y Carpio (Spain)

**Adaptation by** Juan Germán Schroeder

**Commissioned English translation by** Dr. Egla Morales Blouin

**Producer:** Abel López

**Director:** Hugo Medrano

**Assistant Director:** Ed Johnson

**Designers:** Ayun Fedorcha (Light Design), Tony Cisek (Set Design), Holly Highfill (Costume Design), Luis Baltierra (Sound), David Frost and Pandora Golden (Makeup)

**Cast:** Michelle Ríos (Alguacil), Lucinda Hart-Gonzalez (Lofrasia), Soledad Campos (Octavia), Jorge Alvarez (Filiberto), Ariel de Luca (Patricio), Luis Caram (Tristán), Carla Nakatani (Beatriz), Eva Piccolo (Isabela), Anthony Greenberg (Deofrido), Alberto Ortriz (Leonato), Hector Jimenez (Camil), Adriano Gonzalez (Luzmán), Carlos Antonio (Lombardo), Augusto Cesar Najar (Eugenio), and Juan Marcos Montero (Mesero/Bailarín)

Simultaneous English Interpreters: Rick Herrera, Karen Roper, Gae Schmitt, Ricardo Sanchez

**Production Staff:** Kari Isabel Sogaera (Properties), Syan Ruiz (Lights operator), Ricard Gonzalez (Sound Board Operator), Maru Montero (Choreographer), Madeline O'Connell and Ann Green (Scenic Painters), Michael Chamberlain and Ted Madison (Electricians), **Steve Angus and J. Murray** (Carpenters), Christopher Shell (Graphic Design)

**MARU MONTERO DANCE CO**

**Imaginería/Images**

December 8-10, 1995

**Artistic Director:** Maru Montero (México)

**Guest Artists:** María Isolina (Honduras), El Trío Anaya (El Salvador)

**Assistant Directors:** Judy Annis, Guadalupe Lizbeth Prado

**Dancers:** Ubaldo Valles Morales, Johana Díaz, Violeta Gama-Howard, Juan Marcos Montero, Soledad Campos, Leticia Aguilar, Guadalupe Lizbeth Prado, Henry Cabada, Daniel Hickman,
Stella Clavijo, Laura Ortiz, Ricky Flores, Ignacio Dávalos, Gilberto Meza.

**El Trío Anaya**: Jorge Anaya (Guitar), Byron Pérez (Guitarrón), Efraín Anaya (Requinto)

**Production Staff**: Ricardo González (Production Manager), Enrique Flores & Mariana Parroquín (Costume Coordinators), Luis Baltierra (Light and Sound Technician), Carlos Castillo and Laura Ortiz (Rehearsal Coordinators), Soledad Campos (Graphics)

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**MANO A MANO**

Hand to Hand

In Spanish with simultaneous English interpretation

October 26–November 19, 1995

**Selection and adaptation of texts by** Idea Vilariño and Mercedes Rein

**Selected writers included**: Jorge Luis Borges, Carlos de la Púa and Celedonio Esteban Flores (Argentina) and Juan Carlos Onetti, Mercedes Rein and Idea Vilariño (Uruguay)

**Commissioned English translation** by Egla Morales Blouin

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**Producer**: Abel López

**Director**: Jorge Curi

**Stage Manager**: Carla Nakatani

**Designers**: Osvaldo Reyno (Set Design), Hugo Leao (Light Design), Guma Zorrilla (Costume Design), Ayun Fedorchia (Lighting Coordinator)

**Cast**: Dahd Sfeir* and Hugo Medrano

**Musicians**: Julio Cobelli (Guitar), Ledo Urrutia (Guitar), Héctor Urtazú (Bandoneón/Concertina)

**Simultaneous English Interpreters**: Nena Terrell, Carlos Antonio

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**Production Staff**: Luis Baltierra (Technical Director/Sound Board Operator), Ted Madison and Jack Bowling (Electricians), Oscar Baltierra and Manrique Velis (Set Construction), Michael Stepowahny (Scenic Painter), Christopher Shell and Soledad Campos (Graphics), Jann Darsie (International Coordinator)

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**Nominatios & Awards**

1996 Helen Hayes Award: Dahd Sfeir (Outstanding Lead Actress in a Musical)

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**Reviews**:

“...This accomplished blend of tango-inspired poetry and song unveils a less familiar side of the [Tango] music; a world of code messages so specific to the form that, in addition to simultaneous English translation, GALA provides a Spanish/Spanish glossary for those not on intimate terms with the Argentine slang known as ‘lunfardo’. The evening has comparatively little movement, but seems choreographed anyway as staged by Jorge Curi. It finds dapper, tuxedoed Hugo Medrano either partnering with the riveting Uruguayan singer/actress Dahd Sfeir in readings and sketches that illuminate tango’s moods, or standing back and letting her deeply resonant singing speak for itself. Though the lyrics are often devoted to love affairs gone
wrong and an underworld of vaguely shady characters, there’s a tone of ironic detachment in the playing that lends the evening an engagingly light touch.” Bob Mondello, Washington City Paper (November 10, 1995)

¡OYELO! / OUTLOUD!
NUYORICAN POETS CAFÉ LIVE! & DC POETS
September 29-30, 1995

September 29
Performers: Kwelismith, Gary Lilley, Willie Perdomo, Joe Ray Sandoval, Dael Orlandersmith

September 30
Performers: Miguel Algarin, Jane Alberdeston, Edwin Torres, Ron Rodríguez, Tracie Morris, Quique Avilés, Astrid Brinck

Mainstage 1994-1995
GUILLERMO GOMEZ-PEÑA & ROBERTO SIFUENTES
THE DABGERIYS BORDER GAME
El peligroso juego de la frontera
June 16-17, 1995

Conceived and written by Guillermo-Gómez Peña in collaboration with Roberto Sifuentes
Performed by Quique Avilés, Michelle Parkerson, B Stanley & Silvana Straw
Producers: Kim Chan, Abel López, Nola Mariano
Stage Manager: Carla Nakatani
Production Staff: Ayun Fedorcha & Roberto Sifuentes (Light Design),
Carl Shorter/Springfield Sound (Sound Engineer), Ted Madison (Master Electrician)
Virtual Marginality & Beware of the Little Hispanic Man pre-recorded by Tom Lyle
Video Documentation: Mitch Parker

The Dangerous Border Game is a production commissioned by Washington Performing Arts Society and GALA with the Rockefeller Foundation Multi-Arts Production Fund.

PAVLOV: 2 SEGUNDOS ANTES DEL CRIMEN
Pavlov: 2 Seconds before the Crime
In Spanish with simultaneous English translation
May 11–June 4, 1995

By Gustavo Ott (Venezuela)

English translation by Raúl Moncada

Producer: Hugo Medrano

Director: Abel López

Assistant Director: Glenda Gutierrez

Designers: Abel López (Set Design), Ayun Fedorcha (Light Design), Yayo Grassi (Costumes Design), Scott Burgess (Sound Design)

Cast: Luis Caram (Mauricio), Hugo Medrano (Paco), Cristina King Miranda (Pili), Angel Torres (Armando), Bienvenido Martínez (Eduardo), Laura Newman (Madre/Consuelo), Understudy for Cristina Miranda King: Soledad Campos (Pili)

Simultaneous English Interpreters: Ed Johnson, Nena Terrell, Gae Schmitt, Carlos Antonio

Production Staff: Luis Baltierra (Technical Director/Sound Board Operator), Steve Angus (Master Carpenter), Jaime and Manrique Velis (Carpenters), Michael Chamberlain (Master Electrician), Isabel Quiroga (Seamstress), Christopher Shell (Graphics)

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DOÑA ROSITA LA SOLTERA
(O EL LENGUAJE DE LAS FLORES)

Doña Rosita the Spinster

In Spanish with simultaneous English interpretation

February 23–April 9, 1995

By Federico García Lorca (Spain)

English translation:

Producer: Abel López

Director: Hugo Medrano

Assistant Director: Alexandra Edwards

Designers: Mónica Raya (Set Design), Ayun Fedorcha (Light Design), Susan Anderson, Mónica Raya and Pamela Selman (Costume Design), Kerri E. Rambow (Properties)

Cast: Isabel Dada* (Ama), Laura Newman (Tía), Leo Redín (Tío), Cornelia Cody (Rosita), Gerard Ender (Primo), Marisa Murray (Manola 1), Tatiana Montenegro (Manola 2), Cindy Benjamin (Manola 3), Javier Rivera (Sr. X), Beatriz Mayoral (Madre), Irene Zimmerman ((Solterona 1), Ediza Vega (Solterona 2), Elena Parres (Solterona 3), Astrid Brinck (Ayola 1), Leslie Cavazos (Ayola 2), Angel; Torres (Don Martín), Victor Hugo Porras (Obrero 1), Jaime Veliz (Obrero 2) and Andreas Kramer (Muchacho)

Production Staff: Luis Baltierra (Technical Director/Sound Board Operator), Steve Angus (Master Carpenter), Holly Beck (Scenic Painter), Michael Chamberlain (Master Electrician), Meredith Smith and Deborah Sullivan (Electrician), Soledad Campos (Makeup), Syan Ruiz (Light Board Operator), Mari Paz (Piano Recording), and Christopher Shell (Graphics)
Nominations & Awards
1995 Helen Hayes Nominations: Isabel Dada (Outstanding Supporting Actress In a Play)

VOCES DEL EXILIO
Voices of Exile
A bilingual presentation of Poetry-on-Stage
January 19–February 5, 1995

Conceived and Directed by Abel Lopez
Selected poets included: Mario Benedetti (Uruguay), Antonio Machado, Luis Cernuda and Juan Ramón Jiménez (Spain), Ariel Dorfman and Marjorie Agosín (Chile), Víctor Hredia and Alicia Partnoy (Argentina), Nicolás Guillén and Marisela Veiga (Cuba), Rigoberta Menchú T. (Guatemala), etc.
Producer: Hugo Medrano
Director: Abel López
Assistant Director: Nena Terrell
Designers: Mónica Rayas (Set & Costume Design), Ayun Fedorcha (Light Design), Graciela Quiroga (Choreography)
Cast: Alida Yath-Cruces, Laura Newman, Angel Torres, Carlos Antonio, Leo Redin, Karen Roper, Graciela Quiroga (Dancer), Jorge Anaya (Singer and Guitarist), María Isolina (Singer)
Production Staff: Steve Angus (Master carpenter), Rogelio Mora (Scenic painter), Michael Chamberlain, Meredith Smith and Deborah Sullivan (Electrician), Luis Baltierra (Sound Board Operator), Syan Ruiz (Light Board Operator)

AEROPLANOS*
Airplanes
In Spanish with simultaneous English interpretation
October 13–November 20, 1994

By Carlos Gorostiza (Argentina)
Commissioned English translation by Egla Morales-Blouin
Producer: Hugo Medrano
Director: Abel López
Assistant Director and Stage Manager: Glenda Gutierrez
Designers: Mónica Raya (Set and Costumes) and Ayun Fedorcha (Light Design)
Cast: Hugo Medrano (Cristo), Mario Marcel (Paco)
Production Staff: Steve Angus (Technical Director/Master Carpenter), Michael Murray (Carpenter), Teresa Chevine and Madeleine O’Connell (Scenic Painters), Deborah Sullivan, Ralph Allen, Meredith Sims and Michael Chamberlain (Electricians), Luis Baltierra (Sound Board Operator), Syan Ruiz (Light Board Operator), Sara E. Soto (House Manager), Daniel Cima (Photography)
*Also presented in the Teatro Nacional in San Salvador (El Salvador)

**LOS OTROS DOS**
September 23-24, 1994

*Monologues and Poetry* by Quique Avilés
*Visual Art* by Y. David Chung y Horacio Quintanilla
*Video* by Charles Woodman and Y. David Chung

**Mainstage 1993-1994**

**LA CORTE DEL FARAO N**
The Pharaoh’s Court
In Spanish with simultaneous English interpretation
April 28–June 5, 1994

*Lyrics* by Perrín and De Palacios (Spain)
*Music* by Vincente Lleó
*Producer:* Abel López
*Director:* Hugo Medrano
*Musical Director:* Guillermo Silveira
*Designers:* Monica Raya (Set & Costume Design), Heidi Rauch (Choreographer)
*Cast:* Lina Ramos, Cris Cassidy, David Portalatín, Blaine Kuser, Christopher Shell, Cristina King, Aída García, Estacio Peixoto
*Dancer:* Edwin Aparicio

**NUYORICAN POETS LIVE!**
April 1-2, 1994

*Artistic Director:* Bob Holman
*Performers:* Tracie Morris, Paul Beatty, Dana Bryant, Ed Morales, Dael Orlandersmith.
*Guest Artist:* Quique Avilés

Co- presented with Washington Performing Arts Society

**AZTLAN: UN MOSAICO AMERICANO**
A bilingual Poetry-on-Stage presentation
March 10-20, 1994
Selected poets included: Prehispánicos: Huexotzin y Nezahualcoyotl; Mexicans (colonial and romantic period): Alfonso Reyes, Luis Gonzaga Urbina, Sor Juana Inés de la Cruz, Francisco de Terrazas, etc.; Contemporary and modern Mexican: Rosario Castellanos, Octavio Paz, Efraín Huerta, etc.; Chicano: Carmen Tafolla, Alma Villanueva, Francisco Alarcón, Alberto Ríos, Rubén Martínez, María Herrera-Sobek, El Huitlachoche, etc.

Producer & Director: Abel López
Assistant Director: Glenda Gutiérrez
Stage Manager: Kathleen Gallivan
Designers: Mónica Raya (Set and Costume Design), Kathleen Gallivan (Light Design)
Cast: Alida Yath-Crues, Roberto Cox, Matías Kraemer, Karen Roper, Beatriz Mayoral, Marvin Salvador, Maru Montero (Dancer)
Production Staff: Georgette Dorn, Gregorio Luke and Olivia Cadaval (Literary Consultants), Daniel McGee (Technical Director), Deborah Sullivan (Master Carpenter, Master Electrician), Luis Baltierra (Sound Board Operator), Rosa Guerrero (Seamstress)

CENA PARA DOS
Dinner for Two
In Spanish with simultaneous English interpretation
January 20–February 27, 1994

By Santiago Moncada (Spain)
Commissioned English translation by Nena Terrell.
Producer: Hugo Medrano
Director: Abel López
Assistant Director: Glenda Gutierrez
Stage Manager: Kathleen Gallivan
Designers: Mónica Rayas (Set & Costume Designs), Kim P. Kovac & Deirdre Lavarakas (Light Design)
Cast: Alicia Kaplan (Emi), Veiga (Berta), Hugo Medrano (Pedro)
Understudy: Sylvia Martins
Simultaneous English Interpreters: Karen Roper, Nena Terrell, Julio Alti
Production Staff: Daniel McGee (Technical Director/Set Construction), Luis Baltierra (Sound Board Operator), Soledad Campos (Graphics), Daniel Cima (Photography)

GRUPO MAZAPAN (Chile)
Por el aire desde Chile
December 18-19, 1993

Una cueca chilena, una canción del Renacimiento, una canción de cuna y una de rock
son tratadas con la misma perfección en este show de canciones y juegos para niños y toda la familia.

**Director:** Cecilia Álamos  
**Musical Arrangements:** Carmen Lavanchy  
**Movement:** Pachi Torreblanca  
**Stage Manager:** Kathleen Gallivan  
**Cast:** Cecilia Álamos, Victoria Carvallo, María De la Luz Corcuera, Carmen Lavanchy, Verónica Prieto, Michelle Salazar  
**Sound Engineer:** Alejandro Lyon

Supported in part by the Embassy of Chile.

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**SAN SALVADOR DESPUES DEL ECLIPSE**  
Teatro Sol del Río (El Salvador)  
December 3-5, 1993

**LATINHOOD/LATINEZ**  
November 19 -20, 1993

**Written and performed** by Quique Avilés (El Salvador)  
**Designer:** Horacio Quintanilla (Set Design)  
**Visuals and photographs** by Rick Reinhard and Eduardo López  
**Musician:** Rafael Cepeda (Percussion)

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**EL BESO DE LA MUJER ARAÑA***  
**Kiss of the Spider Woman**  
In Spanish with simultaneous English interpretation  
September 30–November 7, 1993

**By** Manuel Puig (Argentina)  
**English Translation by** Alan Baker  
**Producer:** Hugo Medrano  
**Director:** Abel López  
**Assistant Director:** Glenda Gutierrez  
**Stage Manager:** Kathleen Gallivan  
**Designers:** Mónica Raya (Set & Costume Design), Deirdre Lavarakas and Kim Kovac***(Light Design)  
**Cast:** Hugo Medrano*** (Molina), Roberto Cox (Valentín)
Simultaneous English Interpreters: Daniel Luna, Julio Alti
Production Staff: Daniel McGee (Technical Director/Master Carpenter), Sandy Copeland (Master Electrician), Luis Baltierra (Sound Board Operator), Soledad Campos (Makeup and Graphics), Teresa Ghiglino (Program), Daniel Cima (Photography)

Nominations & Awards
1994 Helen Hayes Awards: Hugo Medrano (Lead Actor in a Play); Deidre Lavrakas & Kim Peter Kovac (Lights Design)

*Also presented at the Teatro National in San Salvador (El Salvador) on March 4 & 5, 1994, sponsored by the Culture & Information Office of the U.S. Embassy

Mainstage 1992-1993

LOCOS DE CONTENTO
Madly Happy!
In Spanish with simultaneous English interpretation
April 22–May 30, 1993

By Jacobo Langsner (Uruguay)
Commissioned English translation by Nena Terrell
Producer: Hugo Medrano
Director: Abel López
Assistant Director: Glenda Gutierrez
Stage Manager: Kathleen Gallivan
Designers: Deborah Thomas (Set Design), David R. Zammels (Light Design), Hugo Medrano (Costume Design)
Cast: Nelson Landrieu (Román), Cristina King Miranda (Claudia)
Simultaneous English Interpreters: Héctor Jimenez, Nena Terrell
Production Staff: Daniel McGee (Technical Director), Luis Baltierra (Sound Board Operator), Jan Orellano (Stagehand), Lisa McDonald (Master Electrician), William Fecke (Technical Assistant), Steve Angus (Carpenter), Teresa Chevine (Scenic Painter), Carmen Flores (Hair), Teresa Ghiglino (Program), Celia Escudero (Photography)

TURULETE
In Spanish only
March 7, 14, 21 and 28, 1993

Written and performed by Carmen Alicia Morales (Puerto Rico)
Stage Manager: Linus Deeny
Light Design: Luis Baltierra
ACCELERANDO
In English only
February 25–March 28, 1993

By Lisa Loomer (USA)
Producer: Abel López
Director: Susana Tubert
Designers: Hal Crawford (Set Design), David R. Zemmels (Light Design), Sally Montgomery (Costume Design), Kerri E. Rambow (Properties), David Maddox (Sound Design), Sylvia Martins (Choreography)
Cast: Mary Lechter (She), Scott Harrison (He), Carmen Alicia Morales (Mami), Lee Holzapfel (Mother), Jan Orellano (Cupid), Luis Garay (Percussionist), Marcelo Campos Hazan (Bassoonist)
Production Staff: Catalina S. Fuerte (Production Assistant), Daniel McGee (Technical Director), Jan Orellano (Floor Manager), Steve Angus and Bill Hollingsworth (Carpenters), Teresa Chevine (Scenic Painter), David Maddox (Sound Engineer), Richard Gaetjens (Slides), Ken Cobb (Photographer), Angel Gardner (Manhattan Photography), Lisa McDonald (Master Electrician), Bruce Balogh (First Electrician), Rosa Guerrero (Stressstress), Rita Gunther (Electrician)

LA MUSA LATINOAMERICANA
A bilingual Poetry-on-Stage presentation
January 8-24, 1993

Selected poets selectos included: Florencia Pinar, Josefa Masanés, Susana March, Carmen Tafolla, Tawese O’Conner, Dorotea Reyna, Rina Rocha, etc.
Producter & Director: Abel López
Assistant Director and Stage Manager: Glenda Gutiérrez
Designers: Abel López (Set Design), David McCandlish (Light Design), Hugo Medrano (Costume Design)
Cast: Toyin Fadopé, Karen Roper, Melody Givens, Astrid Brinck, Alida Yath-Cruces, Cristina Hunter, Cristina King.
Singer: María Isolina.
Production Staff: Luis Baltierra (Master Carpenter, Sound Board Operator), Lisa McDonald and Rita Gunther (Electricians), Edy Vera (House Manager)

CENTROAMERICA: VOICES OF LOVE AND WAR
VOCES DE AMOR Y GUERRA
A bilingual Poetry-on-Stage presentation
December 10-20, 1992
Selected poems by: Popol Vuh (First literary piece by the Maya-Quiché), José de Jesús Martínez, Claribel Alegría, Roque Dalton, Enrique Avilés y Mario Bencaastro (El Salvador), Christian Santos, Pablo Antonio Cuadra, Gioconda Belli (Nicaragua), Ana María Rodas and Isabel de los Ángeles Ruano (Guatemala), etc.

Producer: Hugo Medrano
Director: Richard Gaetjens
Assistant Director: Glenda Gutiérrez
Stage Manager: Catalina S. Fuerte
Designers: Hugo Medrano (Set Design & Costumes), David Zemmels (Light Design), Armando Menéndez (Choreography), Richard Gaetjens (Mixed Media), Enrique Avilés (Dramaturge)
Cast: Michelle Banks, Richard Gaetjens, Pía Caro, Daniel Luna, Edy Vera, Enrique Avilés, Jan Orellana
Dancers: Jaime Córdova, Armandó Menéndez, Maritza Roldán
Singer: María Isolina
Production Staff: Luis Baltierra (Technical Director/Projectionist), Julio Vizcarra (Video), Chris Green (Master Ekectrucuab), Teresa Chevine (Scenic Painer), Emilio Baltierra (Carpenter, Sound Board Operator), Penny Steele (House Manager)

LOS MUÑEQUITOS DE MATANZA (Cuba)  
November 29, 1992


CLAUDIA HACE HISTORIA...Y CREA HISTERIA (Peru)  
November 13-29, 1992

A woman show written and performed by Claudia Dammert

GUILLERMO GOMEZ-PEÑA  
NEW WORLD BORDER  
October 24-25, 1992

A collaboration with Washington Performing Arts Society, Dance Place and District Curators at Dance Place.

**LA VIDA ES SUEÑO**
*Life is a Dream*
In Spanish with simultaneous English interpretation
**September 24–November 1, 1992**

By Calderón de la Barca (Spain)
*English translation by* Kathleen Raine and R.M. Nadal
**Producer:** Abel López
**Director:** Hugo Medrano
**Assistant Director:** Gae Schmitt
**Stage Manager:** Kathleen Gallivan
**Designers:** David Zemmels (Set and Light Design), Jane Schloss Phelan (Costume Design), Heidi Rauch (Properties)
**Cast:** Carlos Linares (Segismundo), Victor Hugo Arce (Soldier 1/Minister 2), Romildo López (Soldier 2/Minister 2), Rosaura (Ana María Estrada), Richard Gaetjens (Clarín), Nelson Lorenzo (Clotaldo), Bienvenido Martinez (Astolfo), Soledad Campos (Estrella), Luis Manrique (Basilio), María Berrios Ratcliff (Soldier 3/Minister 3), Jan Orellana (Soldier 4/Minister 4)
**Simultaneous English interpreters:** Héctor Jimenez, Daniel Luna, Nena Terrell, Esther Pérez-Zemmels
**Production Staff:** Luis Baltierra (Technical Director/Sound Board Operator), Daniel Orellana (Stagehand), Daniel McGee (Master Carpenter), Chris Ellis, Peter McGee, Tom Meyer, Emilio Baltierra, Bill Hollingsworth, Rich Whitney and Joe Noussair (Carpenters), Teresa Chevine (Scenic Painter), Chris Green (Master Electrician), Pamela Hobson (Technical Consultant), Mary Dubuque, Carlton Heflin III, and Rebecca Ender (Costume Assistants), Ximena Conner (Makeup), Luz María Correa (House Manager), Celia Escudero (Photographer)

**Mainstage 1991-1992**

**ENTRE MUJERES**
*Between Women*
In Spanish with simultaneous English interpretation
**April 30–May 31, 1992**

By Santiago Moncada (Spain)
*Commissioned English translation by* Nena Terrell
**Producer:** Hugo Medrano
**Director:** Abel López
Assistant Directors: Glenda Gutierrez and Gae Schmitt
Stage Manager: Esther Pérez-Zemmels
Designers: Deborah Thomas (Set and Costume Design), David Zemmels (Light Design), Hugo Medrano (Costume Design)
Cast: Adriana Arriagada (Hortensia), Soledad Campos (Amelia), Susana Cook (Carlota), Cristina King Miranda (Luisa), Cornelia Cody (Elena)
Simultaneous English Interpreters: Sylvia Callejas, Karen Roper and Nena Terrell
Production Staff: Luis Baltierra (Technical Director/Sound Board Operator), Daniel McGee (Master Carpenter), Chris Ellis, Peter McGee and Rich Whitlock (Set Construction), Andrew Dzumu (Scenic Painter), Chris Green (Master Electrician), Catalina S. Fuerte (Light Board Operator), Ximena Conner (Makeup), Raimundo Rubio and Alberto Insúa (Graphic Design), Celia Escudero (Photography)

TITO PUENTE & JON FADDIS
A Latin Jazz Concert
April 7-8, 1992

Presented in collaboration with the Charlin Jazz Society and George Washington University.

LAS CASAS: UNA HOGUERA AL AMANECER
Bonfire at Dawn
In Spanish with simultaneous English interpretation (through headphones)
February 6–March 8, 1992

By Jaime Salóm (Spain)
English Translation by Phyllis Zaitlin
Producer: Abel López
Director: Hugo Medrano
Stage Manager: Esther Pérez-Zemmels
Designers: David Zemmels (Set & Light Design), Natasa Djukic (Costume Design), David Crandall (Sound Design)
Cast: Angel Torres (Pedro Las Casas), Nelson Landrieu (Bartolomé de Las Casas), Jaime Troncoso (Gabriel), Javier Terán (Pedro Rentería/Fray Rodrigo), Astrid Brinck (Isabel hija), Beatriz Mayoral (Isabel madre), Jorge Gómez (Señor), Ediza Vega (Petrilla), Sara Wigman (Bailarina), Mehan Ariani (Guitarist), Richard Gaetjens (Fray Antón), Hugo Medrano (Pedro de Córdoba), Carlos Ramírez (Gobernador), Alida Yath-Cruces (María), Yao Grassi (Conchillo/Canciller 1), Nato Salazar (Fonseca/Canciller 2), Ed Johnson (Rey Fernando/Emperador)
Simultaneous English Interpreters: Laura Giannarelli, Nena Terrell, Daniel Luna, Héctor Jiménez
Production Staff: Edi Vera (Backstage Manager), Jorge DeLesma (Makeup), Romildo López (Stagehand), Sean Phillips (Master Carpenter), Susan Dawns and Jonathan Worsley (Set
Construction), Chris Green, Pamela M. Hubson, and Cynthia L. Smith (Set construction), Sylvia Saez ( Seamstress), Teresa Ghiglino (Program Design), Sharon Farmer (Photographer)

1991 PREMIO PROTAGONISTA
December 7, 1991
at Herb’s Restaurant

GALA honored Ana Martínez and Lourdes Miranda with the first Protagonista Award for their support and development of the Latino arts.

ANA MARTÍNEZ, an experto n Spanish dance, was one of the few flamenco dancers in the United States. With ehr husband, guitarist Paco de Málaga, she fhounded the Ana Martínez Flamenco Dance Company, which has toured throughout the North and South America, Europe and Africa.

LOURDES MIRANDA, President of Miranda Associates, Inc., is active in many civic, profesional and women’s national and international organizaions.

LA MUSA LATINOAMERICANA
A bilingual Poetry-on-Stage presentation
December 13-22, 1991

Selected poets include: Carmen Tafolla, Rosario Castellano, Marjorie Agosín, Nélida Salvado, Pat Mora, Tawese O’Conner, Eliana Rivero, etc.

Producer & Director: Abel López
Assistant Director: Glenda Gutiérrez
Stage Manager: Daniel Luna
Designers: Abel López (Set Design), David McCandlish (Light Design), Hugo Medrano (Costumes)
Cast: Toyin Fadopé, Karen Roper, Melody Givens, Cristina Hunter, Astrid Binck y Alida Yath-Cruces.
Production Personnel: Egla Morales Blouin and Arlette Clyton (Dramaturges), Luis Baltierra (Master Carpenter/Sound Board Operator), N. Joseph Delillo, Pamela M. Hobson y Marlo Bennett (Electricians), Pauly Laurito (Light Board Operator)

GUILLERMO GOMEZ PEÑA (México/USA)
October 26-27, 1991
ARDIENTE PACIENCIA
Burning Patience
Spanish and English productions
September 26–November 17, 1991

By Antonio Skármeta (Chile)
English translation by Marion Peter Holt
Producers: Abel López & Hugo Medrano
Director: Jorge Huerta
Stage Manager: Esther Pérez Zemmels
Designers: Hal Crawford* (Set Design), David Zemmels (Light Design), Hugo Medrano (Costume Design), and David Crandall** (Sound Design)
Cast: In Spanish: Héctor Jiménez (Mario Jimenez), Jaime Troncoso (Pablo Neruda), Marta Ortizar (Rosa (Viuda de Gonzalez), Astrid Brinck (Beatriz Gonzalez), Víctor Hugo Porras (Primer policía), Luis Baltierra (Segundo policía)
In English: David M. Malmgren (Mario Jiménez), Pablo Neruda (Ed Johnson), Loretto McNally (Rosa, Viuda de Gonzalez), Simon Key (Beatriz Gonzalez), Luis Baltierra (First Police Officer), Steve Samuelian (Second Police Officer)
Production Staff: Daniel Luna (Backstage Manager), Daniel McGee (Master Carpenter), Chris Ellis and Peter McGee (Set Constructionrew), Tom Meyer (Scenic Painter) Rich Whitney (Master Electrician), Kathleen Gallivan (Light Board Operator), Ann Tippit (Sound Board Operator), Soledad Palma López (Seamstress), Naúl Ojeda (Graphics), Teresa Ghiglino (Program Design), Sharon Farmer (Photography), Steve Clopper (House Manager)

Nominations & Awards
1992 Helen Hayes Awards Nominations: Hal Crawford (Outstanding Set Design); David Crandall (Outstanding Sound Design)

Mainstage 1990-1991

EL PROTAGONISTA (Ante el espejo)
The Protagonist
In Spanish only
May 9–June 9, 1991

By Luis Agustoni (Argentina)
Producer and Director: Abel López
Assistant Directors: Nucky Walker and Glenda Gutierrez
Stage Manager: Esther Pérez-Zimmels
Designers: Regula Schmid and Abel López (Set), David McClandish (Lights) and Regula Schmid (Costume Designer)
Cast: Alicia Araujo (Regina), Hugo Medrano* (Fernando), Mercedes Herrero (Marcela), Mario Marcel (Juan), Carlos Ramirez (Federico), Diana Volpe (Silvia), Astrid Brinck, Daniel Luna, and Giovanni Pellegrini (Actores)
Production Staff: Daniel Luna (Backstage manager), Daniel McGee (Master Carpenter), Chris O’Brien, Carlos Ramirez and Kathleen Gallivan (Set Construction), Pauly Laurito (Sound Board Operator), Kathleen Galligan (Light Board Operator), Rosa Guerrero (Seamstress), Antonio Alcalá (Graphics), Teresa Ghiglino (Program Design), Sharon Farmer (Photography), Steve Clopper (House Manager)

Nominations & Awards
1992 Helen Hayes Nomination: Hugo Medrano (Lead actor in a Play)

*Nominated for a Helen Hayes Award for Outstanding Lead Actor

THE LOVE OF DON PERLIMPLIN WITH BELISA IN THE GARDEN
Amor de Don Perlimplín con Belisa en su jardín
In English
February 1–March 3, 1991

In Spanish
March 7–April 7, 1991

By Federico García Lorca (Spain)
English Translation by Gwynne Edwards
Producer: Abel López
Director: Hugo Medrano
Stage Manager: Esther Pérez-Zimmels
Designers: Hal Crawford (Set & Light Design), Regula Schmid* (Costume Design), Mercy O’Bourke (Music Designer and Composer), Naúl Ojeda (Furniture)
Cast: Spanish: Mario Marcel (Don Perlimplín), Mercedes Herrero (Marcolfa), Cornelia Cody (Belisa), Dolores Gandaria de Perillán (Madre de Belisa), Giovanni Pellegrini (Primer duende/Tramoyista de verde), Astrid Brinck (Segundo duende/Tramoyista de blanco), Jorge Anaya (Cantante y Guitarista), Daniel Luna (Tramoyista de rojo), Pablo Baltierra (Aparición)
English: Joe McCain (Don Perlimplín), Loretto McNally (Marcolfa), Campbell Echols (Belisa), Gere Thompson (Belisa’s Mother), Joaquín Foster-Gross (First Sprite), Oskar Morán (Secon Sprite), Jorge Anaya (Singer and Guitarist), Daniel Luna (Stagehand in Red), Giovanni Pellegrini (Stagehand in Green), Astrid Brinck (Stagehand in White)
Understudy: Jeninne Lee –St. John (Sprites)

Production Staff: Daniel Luna (Backstage Manager), Daniel McGee (Master Carpenter), Peter McGee, Jeff Sams, Richard Hill, Rick Whitlock and Gerald Imes (Set Construction), Jenny Knots, Deborah Glassberg, and Tony Cisek (Scenic Painters), Kathleen Gallivan (Light Board Operator), Luis Baltierra and Daniel McGee (Sound Board Operators), Barbara Brown (Seamstress), Glenda Gutierrez, Karen Roper and Eva Schmid (Costumes Assistants), Antonio Alcalá (Graphics), Teresa Ghiglino and María Chirinos (Program Design), Sharon Farmer (Photography), and Steve Klopper (House Manager)

Nominations & Awards
1992 Helen Hayes nominations: Outstanding Costume Design (Regula Schmid)

Reviews:
"GALA’s producing artistic director, Hugo Medrano, clearly loves ‘Don Perlimplín’, and like an oldfashioned lover he has put himself in total service to its lyrical, cynical, sensual charms. The result isn’t a perfect evening in the theatre, but it’s often a magical one...Elsewhere, though, Medrano keeps the play twirling smoothly among Naúl Ojeda’s stylized green, red and black furnishings and through Hal Crawford's malachite-colored set. It’s the old dance of man and woman, groom and bride, love and death. ‘Don Perlimplín’ is a play that justifies the cliche “a little jewel.” At roughly an hour in length, it wouldn’t be financially feasible for a larger-budget theatre to risk. Fortunately, Washington has GALA to provide it for us." Lloyd Rose, The Washington Post (February 4, 1991)

*Regula Schmid received a nomination for the 1992 Helen Hayes Award for Outstanding Costume Design

NEGRITUD – POESÍA ON STAGE
A bilinugal Afro-Latino poetry presentation with music and dance
December 14-23, 1990

Selected poets include: Nicolás Santa Cruz (Perú), Tato Laviera (Puerto Rico) y Demetrio Corsi (Panamá)

Producer: Hugo Medrano
Director: Douglas Johnson

ACTO CULTURAL
A Cultural Event
In Spanish only
September 21–October 21, 1990

By José Ignacio Cabrujas (Venezuela)
Producer: Abel López
Director: Susana Tubert
Stage Manager: Esther Pérez-Zemmels
Designers: Deborah Thomas (Set Design), Hal Crawford (Light Design), David Crandall (Sound Design) and Christina Rosendaal (Costume Design)
Cast: Mercedes Herrero (Herminia Briceño, viuda de Petit: Vocal), Diana Volpe (Antonieta Parissi: Vocal auxiliar), Adriana Arriagada (Purificación Chocano: Secretaria), Mario Marcel (Cosme Paraima: Vicepresidente), Hugo Medrano (Amadeo Mier: Presidente), Carlos Ramirez (Francisco Javier de Dios (Secretario)
Production Staff: Ruhe Irwin (Master Carpenter), Rick Whitlock, Richard Hill, Lon Marshall and Carl Poland (Set Construction), Andrew Dzmura (Scenic Painter), Sharon Farmer (Photography), Julio Vizcarra (Video Production)

Mainstage 1989-1990

MADE IN LANUS*
In Spanish
April 13–May 6, 1990

Made in Buenos Aires
In English
May 11 – 27, 1990

By Nelly Fernandez Tiscornia
English translation by Raúl Moncada
Producer: Hugo Medrano
Director: Abel López
Stage Manager: Glenda Gutierrez
Designers: Nucky Walder (Set Costume), David McClandish (Light Design), Regula Schmid (Costume Design)
Cast: Spanish: Norma Mautone (Yoli), Mario Marcel** (Negro), Diana Volpe (Mabel), Hugo Medrano (Osvaldo); English: Karen Roper (Yoli), Norman Aronovic (Negro), Celeste Lawson (Mabel), Richard Bertone (Osvaldo)
Production Staff: Ruhe Irwin (Master Carpenter), Allen Lindquist, Michael Mayer, Tom Mondale, Cipriano Ortiz and Jeff Sams (Set Construction), Regula Schmid (Set Decoration), Juan Manuel Soaje (Light Board Operator), Luis Baltierra (Sound Board Operator), Sharon Farmer (Photography), Mario Lamo (Video Production), Teresa Ghiglino (Graphics), Lilia Vietti (Dramaturge)

*Also presented at 1990 Miami V International Hispanic Theatre Festival
**Mario Marcel receives the Best Actor Award at the same Festival
ELLOISA ESTA DEBAJO DE UN ALMENDRO
Eloisa Lies Under an Almond Tree
In Spanish only
February 2–March 4, 1990

By Enrique Jardiel Poncela (Spain)
Producer: Abel López
Director: Hugo Medrano
Stage Manager: Glenda Gutierrez
Designers: David McClandish (Light Design), Deborah Thomas (Set Design), David Crandall (Sound Design), Regula Schmid (Costume Design), David Alosi (Properties)
Cast: Fernando Moreno (Acomodador), Cornelia Cody (Mariana), Alicia Araujo (Clotilde), Mario Marcel (Ezequiel), Hugo Medrano (Edgardo), Edy Arellano (Fernando), Carlos Ramirez (Fermín), Bienvenido Martinez (Leoncio), Norma Mautone (Micaela), Diana Volpe (Práxedes), Consuelo Gonzalez (Luisa), Daniel Escobar (Dimas), and Mónica Guevara (Julia)
Dogs: Bear and Mancha (Caín & Abel)
Production Staff: Bob Dawson (Set construction), Andrew Dzmura (Scenic painting), Juan Manuel Soaje (Light Board Operator), Luis Baltierra (Sound Board Operator), Regula Schmid (Poster Design), Sharon Farmer (Photography), Julio Vizcarra (Video Production), Teresa Ghiglino (Program Design), Tony García (Graphic Artist).
Reviews:
“GALA theatre’s delightful production of ‘Eloisa...’ is a rare treat for Washington’s audiences. Works by Enrique Jardiel Poncela are rarely performed in Spain, let alone the United States. Yet, this nearly forgotten author exerted considerable influence on the development of twentieth century Spanish theatre and, if only for their historical value, his plays should not be abandoned to oblivion... Jardiel’s plots often seem needlessly complicated and contrived to the modern audience, but the GALA production uses a modified, abbreviated script that made the work thoroughly palatable. Thanks to director Hugo Medrano’s meticulous attention to tone and timing, the GALA production conveyed the outrageousness of the original text without leaving the spectator completely confused. In fact, Jardiel’s version was enhanced considerably by the elimination of superfluous material.” Barbara Mujica, Theatre Reviews (March/April, 1990)

EL LOCO Y LA TRISTE
In Spanish only
October 28, 1989

By Juan Radrigán (Chile)
Director: Marcelo Gaete
Assistent Director: Juan Radrigán
Costumes: Sara Astica
Technical Assistant: Luis A. Gaete  
Cast: Sara Astica (Eva) y Marcelo Gaete (Huinca)

GRUPO SURCO (Costa Rica)  
PAREJA ABIERTA...Muy Abierta  
In Spanish only  
October 26-27, 1989

By Darío Fó y Franca Rame (Italy)  
Spanish Translation: Clara Corneli  
Director: María Bonilla  
Assistant Director: Roxana Ávila  
Set Design & Costume Design: Paz Gaete  
Music: Ernesto Raabe  
Cast: Sara Astica (Antonia), Marcelo Gaete (El hombre), Hugo Medrano (El profesor)

LA SECRETA OBSCENIDAD DE CADA DIA  
October 9-Nov 19, 1989

By Marco Antonio de La Parra (Chile)  
Director: Sonia Castel  
Cast: Carlos González (Karl), Richard Mancini (Sigmund)

*Production staff is the same as the Spanish production staff.

OUR LADY OF THE TORTILLA  
Nuestra Señora de la Tortilla  
In English  
September 29–October 5, 1989

By Luis Santeiro (Cuba/USA)  
Producer: Hugo Medrano  
Director: Abel López  
Assistant Director: Eugene J. Niermirzycki  
Stage Manager: Glenda Gutierrez  
Designers: Deborah Thomas (Set Design), David McClandish (Light Design), David Crandall (Sound Design), Lynnie Raybuck (Costume Design)
**Mainstage 1988-1989**

**LA SECRETA OBSCENIDAD DE CADA DIA**  
Secret Obscenities  
In Spanish only  
April 28–May 28, 1989

**By** Marco Antonio de la Parra (Chile)  
**Producer:** Abel López  
**Directors:** Sonia Castell and Hugo Medrano  
**Stage Manager:** Glenda Gutierrez  
**Assistant Producer:** Eugene J. Niemierzycki  
**Designers:** John J. McCarthy (Light Design), Hugo Medrano (Set Design), Regula Schmid (Costume Design)  
**Cast:** Hugo Medrano (Sigmund), Mario Marcel (Carlos)  
**Production Staff:** Mark Hawkinson, David McClandish and Douglas Wahlgren (Set Construction), Juan Manuel Soaje (Light Board Operator), Luis Bernal (Sound Operator), Luis Baltierra (Technical Assistant), Naúl Ojeda (Slides Projections), Regula Schmid (Poster and Program Design)  
**Reviews:**  
“...‘La secreta...’ is a farce based on an outrageous premise. Two exhibitionists dispute the same corner in front of a girls school on a Santiago [Chile] street corner. Little by little the characters reveal their identities: Karl Marx and Seigmund Freud. But are they really the fathers of socialism and psychoanalysis, degenerates masquerading as historical figures, or someone else? Through his characters, the playwright censures the dogmatism of both the ideological right and left, both of which threaten to undermine Chilean society... With productions such as this one, GALA Theatre continues to fulfill two important functions: giving Latin American playwrights exposure in the United States and keeping Washington audiences abreast of new developments in Hispanic theatre.” Barbara Mujica, Washington Review (August/September, 1989)

**CAMARA LENTA**  
Slowmotion  
Spanish and English productions  
February 23–April 2, 1989

**By** Eduardo Pavlovsky (Argentina)  
**English translation by** Paul Verdier  
**Producer:** Hugo Medrano
Director: Abel López
Stage Manager: Eugene (Skip) Niemierzycki
Designers: Deborah Thomas (Set Design), John J. McCarthy (Light Design), David Crandall (Sound Design) and Regula Schmid (Costume Design)
Cast: Spanish: Mario Marcel (Dagomar), Hugo Medrano (Amilcar), Norma Mautone (Rosa); English: Norman Aronovic (Dagomar), Dick Stilwell (Amilcar), Susan Ross (Rosa)

Reviews:
"Camaralenta... is the type of play GALA Hispanic Theatre does best. A complex psychodrama about an aging boxer and his manipulative ex-manager, Camaralenta is a metaphor for the deterioration of Argentina under successive authoritarian governments. Directed by Abel López, the GALA production capitalizes on the company's greatest assets: two first rate Argentine actors, Hugo Medrano and Mario Marcel, who bring to the work an authenticity born of perfect familiarity with the Argentine dialect and total understanding of the play's several levels.” Barbara Mujicca, Washington Review (August/September 1989)

LA ZAPATERA PRODIGIOSA
The Shoemaker’s Prodigious Wife
In Spanish only
October 21–November 20, 1988

By Federico García Lorca (Spain)
Producers: Abel López and Hugo Medrano
Director: Hugo Medrano
Stage Manager: Glenda Gutierrez
Designers: Deborah Thomas (Set Design), John J. McCarthy (Light Design), Regula Schmid (Costume Design), and Joana del Río (Choreography)
Cast: Yayo Grassi (El Autor), Cornelia Cody (Zapatera), Oskar Morán (El Niño), Mario Marcel (Zapatero), Joana del Río (Maja con abanico rosa/Vecina verde), María Luisa Sperling (Vecina morada), Alicia Araujo (Vecina roja), Adriana Arriagada (Hija de vecina roja), Elba Laino (Beata 2/Vecina amarilla), Luis Manrique (Alcalde), Erwin Flores (Don Mirlo), Edgar Arellano (Mozo de la faja), Ada Morán (Beata 1/Vecina azul), Roslin Arington (Vecina azul/Vecina negra), Bienvenido Martinez (Mozo del sombrero), E. Alejandro Joseph (Hombre de la flauta), and Marcela Marcel (Niño pescador)
Production Staff: Mark Hawridge (Set Construction), Caridad Plata (Seamstress), Juan Manuel Soaje (Light Board Operator), Luis Bernal and Enrique Herrero (Sound Board Operators), Regula Schmid (Fans and Art Design), Christina Schwartz (Graphics)

Reviews:
“Set in Andalusia, Federico García Lorca’s farce concerns the struggles of a strong-willed young
woman trapped in an arranged marriage and a village of ‘nuns and dishrags’. Lorca infuses feminism and social criticism into a traditional puppet-theatre plotline, in which the characters are types and the happy resolution is inevitable. GALA's Spanish-language production adheres to this highly-stylized form with colorful costumes, temperaments, and dances, but the cast is somewhat uneven and the opening night performance revealed gaps in both volume and timing.” Washington City Paper (October 28, 1988)

Mainstage 1987-1988

OFICIO DE HOMBRES
A Man’s Trade
In Spanish only
May 20–June 19, 1988

By Andrés Morris (Honduras)
Producer: Hugo Medrano
Director: Abel López
Assistant Director: Jorge Oliver
Stage Manager: Bienvenido Martinez
Designers: John McCarthy (Lights), Deborah Thomas (Set) and Regula Schmid (Costumes)
Cast: Hugo Medrano (Lidgardo), Alicia Araujo (Orquídea), Marco Sanchez (El Ñato), Yayo Grassi (Albert), Mario Marcel (Chema), Adriana Arriagada (Lisette), Nancy March (Flor de Pascua)
Production Staff: Juan Manuel Soaje (Sound & Light Board Operator), Jaime Fernandez (Program & Poster Design), Sharon Farmer (Photography)
Reviews:
“GALA Hispanic Theatre presents a farcical, incisive look at contemporary life in Latin America by Honduran playwright Andres Morris. After 20 years in Europe, a couple (Hugo Medrano and Alicia Araujo) returns home to Tegucigalpa, eager to contribute to the country’s development. But Tegucigalpa is not quite as they remember it; gunshots continually sound from the street, and a persistent vendor keeps scurrying through their apartment. They discover, along with their friend Albert (who has become tall and blond during a long stay in Copenhagen), that their educations are actually hindrances, so they begin a hilarious process of de-education. A charming and animated show by a talented group of comic actors.” Washington City Paper (June 10, 1988)

IK DIETRIK FON
A puzzle for a solo performer
March 13, 1998

Written and performed by Martín Zapata (México)
Supported by the Office of Cultural Affairs, Embassy of Mexico
THE BONDS OF INTEREST
Los intereses creados
In English with simultaneous Spanish interpretation
February 25–March 27, 1988

By Jacinto Benavente (Spain)
English translation by John Garret Underhill
Producer: Abel López
Director: Hugo Medrano
Stage Manager: Timothea Howard
Designers: John McCarthy (Light Design), Hugo Medrano (Set Design, Regula Schmid (Costume Design)
Cast: Jim Scott (Leander), Carlos Juan Gonzalez (Crispin), Charles Lippman (Innkeeper), Carlos Sandoval (Servant/Secretary), J. Klinger (Harlequin), Albert S. Denis (Captain), Jewell Robinson (Doña Sirena), Hilary Kacser (Columbine), Caitlin O’Neill (Laura), Joan Kasarda (Risela), Louis Levy (Polichinelle), Constance Fowlkes (Wife of Polichinelle), Jessica Ferris (Sylvia), Norman Seltzer (Pantaloon), David Rothman (Doctor)
Production Staff: Anna Perez (Floor Manager), Cheryl Woods (Backstage), John Cannole (Scenery), Kris Stotz, Aurore Black and Yayo Grassi (Set Construction), Bradlee W. Sabelli (Scenic Backdrop), Juan Manuel Soaje (Light Board Operator), Luis Bernal (Sound Board Operator), Regula Schmidd (Program & Flyer Design)

Mainstage 1986-1987

¡VARON, PA’ QUERERTE MUCHO!
Loving That Man of Mine!
A Series of Two Comedies
April 29–May 31, 1987

A OTRA COSA MARIPOSA
Sayonara, Baby
In Spanish and English on alternate nights

By Susana Torres Molina (Argentina)
Producers: Abel López and Hugo Medrano
Director: Hugo Medrano
Designers: Hugo Medrano (Set & Sound Design), John J. McCarthy (Light Design)
Cast: Spanish: Susana Agostini, Alicia Neiman, Susana Specter, Alicia Araujo
English: Sylecia Janutolo, Karen Roper, Judith Z. Miller, Lynnie Raybuck
Reviews:
“...Fast paced, honest, and hilarious, this play has some profoundly disturbing moments, such as when Fatty, who lives with his sickly yet seemingly immortal mother, is savagely coerced by two cheating husbands into ejaculating into a blow-up sex doll while homosexual Birdie looks on. Director Hugo Medrano has gambled with some unorthodox concepts and movement (there is no fear of upstaging) to produce a show which succeeds as a biting look at men without becoming a feminist condemnation of mankind. A fully satisfying evening, not for the insecurely macho or sexually squeamish.” Washington City Paper (May 8-14, 1987)

MATATANGOS*
In Spanish only

By Marco Antonio de la Parra (Chile)
Producer: Abel López
Directors: Abel López and Hugo Medrano
Assistant Director: Jorge Oliver
Stage Manager: Anna Pérez
Designers: John J. McCarthy (Light Design), Hugo Medrano (Set & Sound Design), Jorge Pereyra (Choreography)
Cast: Mario Marcel (Uno), Hugo Medrano (Dos), Yayo Grassi (Tres)
Production Staff: Cheryl Woods (Backstage Manager), Antonio Castro and José T. Díaz (Set Construction), Juan Manuel Soaje (Light Board Operator), Luis Bernal (Sound Board Operator), Reginald Colbert (Sound Engineer)

*Also presented at The Kennedy Center (Terrace Theatre) as part of “Washington Front and Center” on September 26, 1987, and the First Festival de Teatro por la Paz in San José (Costa Rica), November 1989

SINNERS CAN STAND, TOO
A Staged Reading as part of the Archives Alive
April 7, 1987

By June Willenz (USA)
Director: Abel López
Cast: Jack Wilbern, Alex Webb, Michael Bellafiore, Jim Byrne, Tom Howell, Jennifer Ashburn
Presented at the National Archives in collaboration with the Archives and The Writers Center

LOS SOLES TRUNCOS
The Fanlights
In Spanish and English on alternate nights
February 6–March 8, 1987
By Rene Marquez (Puerto Rico)

**English translation by** Richard John Wizell

**Producer:** Hugo Medrano

**Director:** Abel López

**Assistant Directors:** Susana Specter (Spanish); Tim Caggiano (English)

**Stage Manager:** Tanya Harris

**Designers:** Chick Vaughn (Set Design), Susan Landess (Light Design), Hugo Medrano (Costume Design)

**Cast:** Susana Agostini (Inés), Karen Roper (Inés-English), Laly Anker (Emilia), Ramona Rhoades (Emilia-English), Leonor Chaves (Hortensia)

**Production Staff:** Susan Landess (Master Electrician), Adam Phillips, Michael Bellafiore, Timothea Howard, Mark Mendez and Mario Marcel (Set Construction), Flor de María Gutierrez (Light Board Operator), J. Pérez (Sound Operator), José McMurray (Sound Engineer), Chuck Lippman (Makeup), Michael Reilly (Wigs), James Wolf (Graphics)

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**Mainstage 1985-1986**

**A VOLUNTEER ARMY**

An “Archives Alive” Staged Reading

**October 2, 1986**

By Theda O. Henle (USA)

**Director:** Abel López

**Cast:** Steve Grad, Bob Wenz, Brian Deenihan, Hans Bachmann, Dominic Lonardo, Bill Reeves, Don Myers, Arthur Burditt, Tim Caggiano.

Presented by the Writer’s Center, the National Archives, and GALA at the Bethesda First Baptist.

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**EXTRAÑO JUGUETE**

The Toys

In Spanish and English on alternate weekends

**July 25–August 24, 1987**

By Susana Torres Molina (Argentina)

**Translation by** Rodney Karl Reading & Susan Meyer

**Adaptation by** Maureen Pratt & Dr. Miriam Davis
Producer: Hugo Medrano
Director: Abel López
Assistant Director: Glenda Gutierrez
Stage Manager: Timothea Howard
Designers: Hugo Medrano (Set & Costume Design), Susan Munson (Light Design), Carlos Bañales (Sound)
Cast: Leonor Chaves (Perla), Claudia Dammert (Angela), Hugo Medrano (Maggi-Spanish), Vincent Brown (Maggi-English)
Production Staff: Thomas Simpson (Master Electrician), Carlos Rojas and Michael Morris (Set Construction), Timothea Howard (Light and Sound Boards Operator), Hugo Medrano (Graphics)

LA FIACA
In Spanish only
April 3–27, 1986

By Ricardo Talesnik (Argentina)
Producer: Abel López
Director: Hugo Medrano
Assistant Director: Barbara Simon
Stage Manager: Glenda Gutierrez
Designers: Tara Underwood (Light Design) and Hugo Medrano (Set and Sound Design)
Cast: Mario Marcel (Néstor), Susana Agostini (Marta), Alicia Araujo (Madre), Hugo Gutierrez-Vega (Peralta), Mercedes Antesana (Señorita Jáuregui), Pablo Rodriguez Echevarría (Balbiani)
Production Staff: Daniel E. Jacobson (Technical director/Sound & Lights operator), José T. Díaz (Set Construction), José Ellauri (Program and Poster Design), Eduardo Ramirez (Graphics), and Emma Rodriguez (Photography)

Mainstage 1984-1985

VERANO 85 – A Weekend of Latino Stars
A co-presentation with Joe Papp’s FESTIVAL LATINO EN NUEVA YORK
August 16-18, 1985

WILSON PICO & SUSANA REYES (Ecuador)
The Elements of Love and Anger (Dance)
August 16, 1985

SUSANA ALEXANDER (Mexico)
Si me permiten hablar/If You Allow Me to Speak (Theater)
August 17, 1985
MARILINA ROSS (Argentina)
“Soles” (Music)
August 18, 1985

THE KNIGHT FROM OLMEDO
El Caballero de Olmedo
In English only
May 9–June 9, 1985

By Lope de Vega (Spain)
English translation by Jill Booty
Producers: Abel López & Hugo Medrano
Director: Hugo Medrano
Assistant Director: Lisa Ann Walter
Designers: Kim Peter Kovac (Light Design), Cheryl Brand (Costume Design), Hugo Medrano (Set & Sound Design)
Cast: Ramona Rhoades* (Fabia), Chuck Lipman (Tello), Michael Chavan (Alonso), Leonor Chaves (Ines), Laura Giannarelli (Leonor), Lisa Ann Walter (Ana), Mark Mendez (Fernando), David Dennis (Don Pedro), Michael Bellafiore (King Juan II), Matt Walker (Constable), Karen Roper (Figure/Peasant), and Richard Gaetjens (Mendo)
Production Staff: Aurore Bleck (Wardrobe Mistress), Kim Peter Kovac (Master Electrician), Antonio Castro (Master Carpenter), Reginald Colbert (Sound Engineer), Richard Gaetjens (Sound Technician), Michael Morris (Light Board Operator), Eileen Kelly, Deirdre Lavrakas, Chris Hurt and Tom Lavrakas (Light Crew), Emma Rodriguez (Photography)

Nominations & Awards:
Nominations: Ramona Rhodes (Outstanding Lead Actress)

THE HOUSE OF BERNARDA ALBA
La casa de Bernarda Alba
In English
October 18–November 11, 1984*

By Federico García Lorca (Spain)
English translation:
Producer: Abel López
Director: Hugo Medrano
Designers: Hugo Medrano (Set Design), Deirdre Lavrakas (Light Design), Xenie Brown (Costume Design)
Cast: Jewell Robinson (Bernarda), Sylecia Janutolo (Adela), Karen Roper (Angustias), Leonor
Chaves (Martirio), Laura Giannarelli (Magdalena), Janet Antonelli (Amelia), Ramona Rhoades (María Josefa), Joan Kelley (Poncia), Ethel Minor (Servant)
Dancers: Natalia Monteleón, Estefania Neira, Esteban Quintero

**Singer and Guitar:** Manolo Rocca

**Production Staff:** Alberto Villatoro (Carpenter)

**Reviews:**
“...The staging, under the direction of Hugo Medrano, is compelling because it takes such imaginative advantage of the space, which sprawls all around, or rather in front of the audience, which is put in seats circling the action, so that at one moment you are at distance, another up close and personal. The effect is a little like watching a particularly bad dream materialize, figures coming out of a fog.... There’s no visible barrier or prison on stage here, but the women keep running into walls that are as solid as cement and they turn inward, against each other, at turns battling, then huddling together for protection... It’s the staging, however, that carries this production, and it’s as good an introduction as you can have, not only to Lorca, but to GALA.”
The Georgetowner (October 26-November 8, 1984)

“...GALA Hispanic Theatre opens its second season at the Lansburgh Cultural Center with Lorca’s play, and under Hugo Medrano’s direction, Washington’s Latin American theatre company provides an atmospheric evening, stylish in staging and subtonic... Medrano’s thoughtful direction allows for a natural interplay among the sisters. Joan Kelley plays Poncia, the canny servant and real mistress of the house with cunning. Jewell Robinson, as Bernarda Alba is stern an imperious, but her one-note overwrought performance reveals little else of the woman who so dominates her daughters.” Joe Brown, The Washington Post

*Also presented at the Joseph Papp’s FESTIVAL LATINO DE NUEVA YORK on August 10, 1985 at the Public Theatre

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**Mainstage 1983-1984**

**TAMOS AÍ – IT’S SHOW TIME IN RIO!**

An original musical written, choreographed and directed by Sylvia Martins

**Selected composers** included: Vinicius de Moraes, Chico Buarque, Caetano Beloso, Edu Lobo, Milton Nascimento, Tom Jobin

**Producer:** Hugo Medrano

**Musical Director:** M. B. Colbert, Jr. (Piano)

**Assistant Director and Stage Manager:** Richard Gaetjens

**Designers:** Hugo Medrano (Costume and Set Design), Michael Henderson (Light Design)

**Musicians:** Oteil Burbridge (Bass), Lewis Cotton (Guitar), Maria E. (Brix) Breyer (Drums), Michael E. Horton (Wind instruments), Ivan A. Sargent (Drums)

**Dancers:** Thomas Bell, Larry Purifory, Eva Miller, Kimberly Konczal (Dance Captain).
Actors: Gil Pimentel (Pierrot), Richard Gaetjens (The Director).

**Featured Artists:** Lucia Eloi (Sambista/singer), Penha e Tião (Sambistas) and Delmarlo (Symbol of Carnaval)

**Production Staff:** María Paz Salcedo (Graphic design), Donna Debow (Window design) and Joseph Dor (Photography)

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**EL SECUESTRO**
The Kidnapping

In Spanish and English on alternate nights
Presented at GALA Theatre at the Lansburgh Cultural Center (421 8th Street, NW)

**January 5–February 12, 1984***

By Mario Diament (Argentina)

**English translation by** Marcia Coburn Wellsworth

**Producer and Director:** Hugo Medrano

**Assistant Director and Stage Manager:** Candace Smith

**Designers:** Hugo Medrano (Set and Costume Design), and Kim Kovac (Light Design)

**Cast:** Raoul N. Rizik (Emilio Morel), Leonor Chaves (Leo), and Richard Gaetjens (Martin)

**Production Staff:** Reginald Colbert (Sound Engineer), Joseph Dor (Photography), María Paz Salcedo (Graphic Design)

*Also presented at Joseph Papp’s FESTIVAL LATINO EN NUEVA YORK on August 11, 1984 at the Public Theatre (Martinson Hall)*

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**Mainstage 1982-1983**

**ÉXITO**

Bilingual excerpts from works of Latin American writers adapted for the stage, and original scenes by the company

Presented at the All Souls Unitarian Church (16th & Harvard Streets, NW)

**June 11–August 2, 1982**

**Texts selected from:** “Haciendo Cola/Standing In Line” by Pedro Saad Herrería (Ecuador); “USA que teusa/USA Uses You” and “Era martes/It was Tuesday” by Raúl Pérez Torres (Ecuador); “Noviembre y un poco de hierba/November and A Little Bit of Grass” by Antonio Gala (Spain) and “A manuscript” by the Cuban exile Pedro Bovi-Guerra

**Translated and adapted by** Hugo Medrano and Abel López

**Producer:** Hugo Medrano

**Director:** Abel López

**Designers:** Michael Henderson (Light Design), Hugo Medrano (Costumes and Set Design)

**Cast:** Leonor Chavez (Lucy), Hugo Medrano (Juan), Nelson Lorenzo (Rafael), Candace Smith (Candi), Laly Anker (María), José Antonio Melián (Gilberto)

**Production Staff:** Jackie Morgan (Light Technician), Reginald Colbert (Sound Engineer), Leonard
EL RITUAL DEL LA SALAMANDRA
The Salamander’s Ritual
In Spanish and English on alternate nights
March 18–May 2, 1982

By Hugo Argüelles (México)
Winner of Mexico’s Best Play 1981
Commissioned English translation by Nena Terrell
Producer and Director: Hugo Medrano
Assistant Director: Abel López
Stage Manager: Raimundo Rubio Huidobro
Designers: Hugo Medrano (Set & Costume Design), Carlos Bañales (Lights & Sound Design), and Ana Seez (Makeup)
Cast: Leonor Chávez (Luisa), Richard Gaetjens (Antonio), José Angel García (Mauricio) (Jack Wilbern-English), Claudia Dammert (Evilia), Laly Anker (Ursula-Spanish), Helen Olney (Ursula-English)
Production Staff: Carlos Gonzalez (Set Construction), Liliana Mercenario (Poster & Program Design), and Joseph Dor (Photography)

CONTIGO, PAN Y CEBOLLA
Rice and Beans, and You
In Spanish only
January 14–February 28, 1982

By Héctor Quintero (Cuba)
Producer: Hugo Medrano
Director: Eduardo
Assistant Director: Abel López
Stage Manager: Raimundo Rubio Huidobro
Designers: Carlos Bañales (Light & Sound Design), Hugo Medrano (Set Design), and Elizabeth Bergman (Costume Design)
Cast: Amelia Fernandez (Fefa), Madelaine Romero Fresneda (Lala), Leonor Chávez (Lalita), Juan Manuel Gonzalez (Anselmo), Oscar García (Anselmito), Patricia Rosell (Fermina), Pepe (Richard Gaetjens), and Nelson Lorenzo (Alfredo)
Taped Voices: Marcelo Fernandez, Violeta Bellamy, Manolo Santalla
Understudies: Manolo Santalla and Francisco Ojeda
Production Staff: Carlos Gonzalez (Set Construction), Ruff & Ready (Furniture), Bonnie Atwater (Flag), Ricardo Denegri (Poster & Program Design) and Joseph Dor (Photography)
PEQUEÑOS ANIMALES ABATDOS
September Tarot
In Spanish & English on alternate nights
July 9–August 9, 1981

By Alejandro Sieveking (Chile)
Commissioned English translation by Rebecca Read and Hugo Medrano
Director: Fred Lee
Producer: Hugo Medrano
Director: Fred Lee
Assistant Director: Alegría Quintana
Stage Manager: Amir Keshvari
Designers: Gary Floyd (Light Design), Hugo Medrano (Set Design), Carlos Bañales (Sound Design), and Julio Cruz (Costume Design)
Cast: James Ferrer (Felipe), Leonor Chaves (Nancy), Pelusa (María McCormick), Frank Sherman (Grandfather-English), Hugo Medrano (Grandfather- Spanish), Felisa Kazen (Grandmother), Erik Murray (Willy), Diego Zuñiga (El Merluza, The Hake)
Production Staff: Mike Tivoli (Set Construction), Antonio Maldonado (Light Board Operator), Carolyn Campbell (Sound Board Operator), Oscar García (Makeup), Ricardo Denegri (Poster Design)

HABLEMOS A CALZON QUITAO
Cheeks
In Spanish and English on alternate nights
January 29–March 22, 1981

By Guillermo Gentile (Argentina)
Adapted English translation by Ricardo Matamoros
Producer and Director: Hugo Medrano
Stage Manager: Nelson Lorenzo
Designers: Carlos Bañales (Light & Sound Design) and Hugo Medrano (Set Design)
Cast: Richard Gaetjens (Juan), Guillermo Labarca (Martin) and Manolo Santalla (Father)
Production Staff: Mike Tivoli and Carolyn Campbell (Carpenters), Luis R. Velasco (Hair), Kent Minichiello (Photography)

ROMANCERO SECRETO DE UN CASTO VARON
The Secret Romance of a Chaste Gentleman
In Spanish only
April 16–May 31, 1981

By Antonio Martinez Ballesteros (Spain)
Producer and Director: Hugo Medrano
Assistant Director: Abel López
Stage Manager: Nelson Lorenzo
Designers: Carlos Bañales (Light & Sound Design), Hugo Medrano (Set Design), Julio Cruz (Costume Design), and Joseph Klipple (Slides & Photos)
Cast: Hugo Medrano (Conde Ordoño), Leonor Chaves (Moriana), Antonio Salvador (Don Bermudo de Simancas), José Luis R. Velasco (Pregonero), Abel López (Soldado), Madelain Romero (Roxana), María McCormick (Lambría), Laly Anker (Doña Urraca), Herminia Parra (Doña Brunequilda), Noel Carvajal (Don Gundemaro)
Understudies: Manolo Santalla (Pregonero) and Edna Migliazo (Lambría)
Production Staff: M. Tivoli (Set Construction), Dan Loveless and Ozey Thorpe (Costume Assistants), Jose L. Rodriguez Velasco (Hair & Makeup), Carolyn Campbell (Technical Assistant), and Ricardo Denegri (Program & Poster Design)

TRES MARIAS Y UNA ROSA
Taller de Investigación Teatral (TIT)
In Spanish only
March 26-29, 1981

By David Benavente and TIT
Producer: David Benavente
Director: Raúl Osorio
Assistant Director: Rebecca Ghigliotto
Stage Manager: Claudio Pueller
Designers: Ramón López (Set & Light Designs), Manola Muñoz, María Uribe, María Cornejo and Sonia Riquelme (Tapestry Designs), Patricio Solovera (Music)
Cast: Luz Jiménez (Maruja), Loreto Valenzuela (María Ester), Miriam Palacios (María Luisa) y Soledad Alonso (Rosa)
Production Staff: Carlos Cabeza (Light Technician), Alejo Carrasco (Master Carpenter), Mary Ann Streeter (Program and Flyer Design), Ramón López (Photography)

Mainstage 1979-1980

¿A QUE JUGAMOS?
What Should We Play?
Productions in Spanish and English
April 11–27, 1980

By Carlos Gorostiza (Argentina)
LAS MONJAS
The Nuns
In Spanish and English on alternate nights
August 21–September 28, 1980

By Eduardo Manet (Cuba)
Producer and Director: Hugo Medrano
Designers: Carlos Bañales (Light & Sound Design) and Hugo Medrano (Set & Costume Design)
Cast: Spanish: José Luis R. Velasco, Richard Gaetjens, Carlos Gonzalez, Manolo Santalla, and Laly Anker; English: Richard Gaetjens, Carlos Gonzalez, Manolo Santalla
Reviews:
“Have you ever seen a dream walking? No? Well, how about a nightmare? A nun smoking cigars...Cursing like a sailor...Swigging booze from a flask. Committing murder...Now, you can catch all these little pleasantries, and a few other surprises, in English and Spanish, at the Gala Hispanic Theatre, in Eduardo Manet’s revolutionary drama, ‘The Nuns’...The Nuns is an oddity...an unusual artifact from Latin America. For those specifically interested in Spanish culture or avant-garde drama, it’s worth seeing. And I am always impressed with GALA’s ambition, and the ingenious ways they use their tiny space.” Faiga Levine, WTOP News Radio 15

El SI DE LAS NIÑAS
When Young Girls Say Yes
In Spanish only
November 9–December 9, 1979

By Leandro Fernandez de Moratín (Spain)
Producer & Director: Hugo Medrano
Stage Manager: Daniel Jacobson
Designers: Carlos Bañales (Light & Sound Design), Hugo Medrano (Set & Costume Designs)
Cast: Raúl N. Rizik (Simón), José M. Guerricagoitia (Don Diego), Laly Anker (Doña Irene), Sara Monnerat (Doña Francisca, Paquita), María McCormick (Rita), José Luis R. Velasco (Calamocha),
Manolo Santalla (Don Carlos)

**Production Staff:** Miranda Kreisberg (Backstage manager), Ruth Pettus (Scenic paint), José Luis R. Velasco (Hair), Oscar Ordenes (Language Consultant), Joseph Klipple (Photographer)

**Reviews:**
“Playing to sell-out crowds performance after performance, GALA Hispanic Theatre’s versatile actors charmed theater-goers with their recent season opener ‘El sí de las niñas’ (When Young Girls Say Yes), adding yet another type of drama to the company’s increasingly varied repertory. Sometimes touching, occasionally melodramatic, and always sharp in its social satire, this 18th century play - one of the best examples of Spain’s neoclassic drama, was perfectly suited to GALA’s diminutive theater... Several actors made their debut on GALA’s stage with their appearance in 'El sí de las niñas,' including José María Guerricaguitia as Don Diego. His thoughtful performance in the lead role lent a credibility to many lines that otherwise might have sounded unnatural to contemporary audiences.” Kathryn Shaw, Rock Creek Monitor

**LATIN AMERICA: An Emerging Reality**
**September 1–28, 1979**

An exhibition that provided an overview of Latin America through a variety of artistic disciplines
Sponsored by the General Services Administration and National Archives and Record Service for the 1979 National Hispanic Heritage Week at the General Services Administration’s Exhibit Lobby, F Street, NW (between 18th and 19th Streets, NW)

Photography:
The Nicaraguan scene by Marcelo Montecino (Chile)
Faces of Central America by Francisco Alvarado (Honduras)
Struggle in the Southern Cone, From the Institute of Policy Studies Collection
Ceramics, Handicrafts, and musical instruments:
Several pieces from the private collection of Carlos Martinez Vidal (Argentina)
Arpilleras of Chile (Patchwork Appliques):
From the private collection of Isabel Allende (Chile)
Woodcuts and Poster Design by Naúl Ojeda

Exhibit Coordinators: Enrique Bañales, Daniel Jacobson, Hugo Medrano, Rebecca Read

**THE ALTERNATIVE**
**La alternativa**
In English only
**December 8-17, 1978**

By Amiri Baraka (LeRoi Jones) (United States)

**Director:** Arnett Holloway

*Mainstage 1978-1979*
SAVERIO EL CRUEL
Saverio, the Cruel
Saverio, el cruel
In Spanish and English, on alternate nights
June 7–23, 1979

Inspired by the play of the same name by Roberto Arlt (Argentina)
English translation by Laura Eastman and Gabriel García
Producer: Hugo Medrano
Director: Gabriel García
Stage Manager: Adriana Gutierrez
Designers: Carlos Bañales (Light Design)
Cast: Raul Rizik (Saverio), Marcel Bouquet (Juan), Adlin Domingo (Luisa), Rebecca Read (Simone), Marisa F. Ecija (Niño con flauta), Gayana Jurkevich (Susana), and Guillermo Labarca (Pedro)
Production Staff: Daniel Doura (Vocal Coach), Naúl Ojeda (Poster Design), Julie Wiatt and Joseph Klipple (Photography), Raoul Rizik (Publicity)
Presented at Unitarian All Souls Church
Reviews:
“...it is so tonal and visual that one suspects that a knowledge of neither language is necessary. The work is almost a ballet, with stunning tableaux... It is fine and challenging.” David Burchard, The Washington Post

“...something different, new and utterly fascinating...[the] direction is exceptionally imaginative...All very simple, yet visually stunning...intense theatre...unusual, exotic, it offers food for the eyes, the ears and the mind.” Faiga Levine, Critic’s Place-PBS

JUAN VALENTIN- IN CONCERT
An evening with Puerto Rican singer Juan Valentin and his songs and those from the Latin American repertoire
May 2, 1979

Director: Steve Gray

FEDERICO, GRACIA Y CALOR
Bilingual
May 10–27, 1979

Poems, songs and dramatic scenes by Federico García Lorca (Spain)
Narrative Text by Rafael Supervía
Producer and Director: Hugo Medrano
Stage Manager: Teresa Valaer
Musical Director: Paco de Málaga
Piano and Flute: June Starke
Designers: Hugo Medrano (Costumes and Set Design), Carlos Bañales (Light Design)
Cast: Hugo Medrano, Oscar Ordenes, José Luis R. Velasco, Adlin Domingo, Herminia Parra, and Mara Odette
Production Staff: Javier Domingo & Jose Luis R. Velasco (Production Assistants), Naúl Ojeda (Art & Poster Design), Jose Luis R. Velasco (Makeup & Hair), Marisa F. Ecija (Light & Set Construction), Ana Martinez (Flamenco Consultant), Raoul Rizik and Macarena Serrano (Publicity)
Reviews:
“...the most sparkling parts of the show needs no translation...As always, GALA’s company makes striking and imaginative use of its limited space as a setting for the talents of its cast.” Dan Griffin, The Washington Post

"If you’re interested in music, poetry, and passionate mysteries of life, you’ll also enjoy ‘Federico...’...Lorca receives sensitive and intelligent treatment at GALA... I urge anyone with the slightest interest in Hispanic culture to see these beautiful and talented performers pay tribute to a special artist.” Earl Arnett, Critic's Place-PBS

THE MASSES ARE ASSES
A Staged Reading
Co-produced with the 8th Source Theatre Festival

By Pedro Pietri
Director: Abel López
Cast: Sylecia Janutolo, Chuck Lippman

DE NUESTRAS MUJERES
About Our Women
A bilingual presentation of Latin American poetry

Selected poetry by: Santa Teresa de Jesús, Sor Juan Inés de la Cruz, Alfonsina Storni, Juana de Ibarbourou, Gabriela Mistral, Idea Vilariño, Irma Astorga, etc.
Adapted, translated and directed by Egla Morales Blouin
Producer: Hugo Medrano
Stage Manager: Richard Gaetjens
Designers: Delphy Vaznaugh (Projections), Hugo Medrano (Sest Design & Costume Design),
Carlos Bañales (Sound Design), Kim Peter Kovac (Light Design)

**Cast:** Delphy Vaznaugh, Gayana Jurkevich, Alida Yath-Cruces, Diva Ponti, Herminia Parra, Carmen Morales Deeny, Jane E. Shore, Sylvia López Calleja, Marta Chacón, Egla Morales Blouin, Fred Strebe (Flute)

**Production Staff:** Enrique Bañales (Lighting Assistant), David Beyl (Light Board Operator), Kim Peter Kovac (Master Carpenter), Ramón Juarbe (Costume Asistente), Luis Velasco (Hair Stylist)

**EL FABRICANTE DE DEUDAS**
**The Debt Builder**
In Spanish and English on alternate nights
**March 9–April 1, 1979**

By Sebastián Salazar Bondy (Perú)

**Prologue based** on “El Perú: Retrato de un país adolescente” by Luis A. Sanchez

**Commissioned English translation by** Raúl N. Rizik

**Producer and Director:** Hugo Medrano

**Stage Manager:** Barbary Baer

**Designers:** Carlos Bañales (Light & Sound Designs), Mateo Holsen (Original Music), Hugo Medrano (Set Design), Francisco López (Comics Design)

**Cast:** Luis Manrique (Luciano Obedot), Rebecca Read (Pitusa Obedot), Alicia Neiman (Socorro Pinzónde Obedot), Oscar Ordenes (Cash and Sagarra), Nelson Lorenzo (Jacinto), Richard Gaetjens (Angel Castro), Raúl Rizik (Ahumada, Santizo and Obeso), Marcel Bouquet (Marqués de Rondevieux), Sandra Carvajal (Godofreda), Herminia Parra (Jobita), Hugo Medrano (Jerome Pernaud)

**Production Staff:** Enrique Bañales (Set Construction), Marisa F. Ecija (Light Crew), Luis Velasco (Hair), Oscar Discetta (Tailor), León Bolaños (Poster Design), Lisa Minichiello (Backstage Manager), Joseph Klipple (Slides)

**Reviews:**
“...Director Hugo Medrano and his cast have performed a worthy resuscitation on a little known period –1944 in Lima, Perú... the players clearly care as much for laughs as for lessons, and both, as a result are well served.” James Lardner, The Washington Post

“After the final act was over and the last bows were taken, it was evident that ‘The debt builder’ had captured Spanish and English audiences alike.” Kathryn Shaw, The Rock Creek Monitor

**LA NOCHE DE LOS ASESINOS**
**Night of the Assassins**
GALAXY Production (Boston)
In Spanish and English on separate productions
**November 10–26, 1978**

By José Triana (Cuba)
Director: Gabriel García
Assistant Director: Joanna Hefferen
Cast: Gabriel Garcia (Lalo), Ho Ferreira (Cuca), Teresa Brito (Beba)

Mainstage 1977-1978

LA AGONIA DEL DIFUNTO
The Death-Rattle of Don Tino
In Spanish and English on alternate nights
May 20–June 18, 1978

By Esteban Navajas Cortes (Colombia)
Commissioned English adaptation and translation by Raúl Rizik
Producer: Hugo Medrano
Directors: Enisberto Jaraba-Pardo (Spanish version); Raúl Rizik (English version)
Designers: Carlos Bañales (Sound Design), Kim Kovac (Light Design), Hugo Medrano (Costume and Set Designs)
Spanish Cast: Teresa Gottlieb (Doña Carmen), Teresa Díaz (Nora Otilia), Nelson Lorenzo (Benigno Sampués), Raúl Rizik (Don Agustino)
English Cast: Gayana Jurkevich (Doña Carmen), Adeline Domingo (Nora Otilia), Ricardo Gaetjens (Benigno Sampués), Brian Hemmingsen (Don Agustino)
Production Staff: Brian Hemmingsen (Carpenter), Naúl Ojeda (Poster Design), Rebecca Medrano (Advertising)

FLORES DE PAPEL
Paper Flowers
In Spanish and English on alternate nights
January 14–February 5, 1978

By Egon Wolff (Chile)
Commissioned English translation by Egla Morales Blouin
Producer and Director: Hugo Medrano
Stage Manager: Teresa Gottlieb
Designers: Hugo Medrano (Set Design), Carlos Bañales (Sound Design), Kim Peter Kovac (Light Design)
Cast (Spanish): Egla Morales Blouin (Eva) and Diego Zúñiga (El Merluza)
(English): Gay Hammerman (Eva) and Diego Zúñiga (El Merluza)
Production Staff: Enrique Bañales, Carlos Zavala and Salvador Pineda (Set Construction), Nelson Lorenzo (Properties), Julia Brossman (Paper Folding), Marcelo Montesinos (Poster Design), and Ceil Kovac (Sketches)
Reviews:
“...I saw both the Spanish and English versions and found the play a fascinating study of the wide gulf between rich and poor. It’s a rather somber look at what poverty can do to the human spirit. But it’s well acted and worth seeing... Hugo Medrano gives capable direction.” Earl Arnett, Critic's Place-PBS

Mainstage 1976-1977

HOMAGE TO NERUDA 1977
Homenaje a Pablo Neruda
A bilingual celebration with poems, songs and dance
In GALA's original space in Adams Morgan, 2319 18th Street, NW

LA FIACA
In Spanish only
July 23–29, 1976

By Ricardo Talesnick (Argentina)
Producer and Director: Hugo Medrano
Stage Manager: Janet Langon
Designers: Paul Wahler (Set and Light Designer)
Cast: Tesa Bridal (Marta), Luis Manrique (Néstor), Angela Huici (Madre), Tomás Pintado (Peralta), Carlos Cabrera (Jáuregui), Elio Sánchez (Balbiani)
Production Staff: John Dorsey (Light Board Operator) and John Libby (Sound Board Operator)
At the Georgetown Visitation Preparatory School
Reviews:
“The most significant thing about the production was how delightfully it was done.” Judith Martin, The Washington Post